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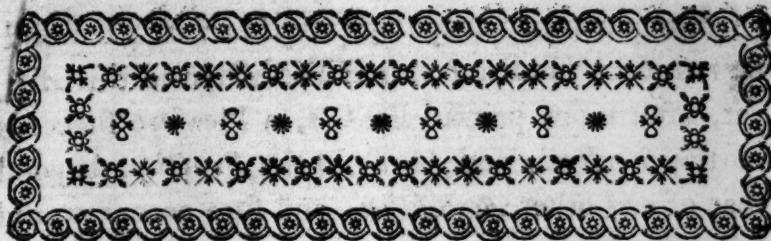
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The FIFTH EDITION.
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TO THE

STUDENT IN DRAWING.

THIS useful, noble, and extensive Art, besides its being an immediate Introduction to *Painting, Sculpture, Engraving*, with all the Train of graceful Studies coinciding therewith, is even necessary to form the Minds of *Youth*, for whatever Station designed, since nothing informs or corrects our Ideas so soon as a true Knowledge of *Symmetry* and *Proportion*.—Although this *Art*, in its Extent, be as spacious as *Observation* can discover, or *Imagination* conceive, yet, in the following Sheets, may be found an *Abstract*, containing *Examples* amply sufficient to direct a *GENIUS*, in the least *apt* or *inquisitive*, not forgetting *Diligence*, but laying aside *Fear*; because every fresh Attempt on the same Subject will evidence an

an Amendment to encourage the Learner. It would be rash on a sudden to expect Perfection in this *Art*; yet, after a few painful *Essays*, a Pleasure succeeds in the *Prospect*, and grows in the *Practice*, beyond that of any other *Acquisition*: and sure no one would spare the *Means* where the *END* is so *desireable*. Not one *Book* has hitherto appeared in this Country well suited to facilitate the Attainment of this *ART*; yet we are always invited to attend to *ample* and *learned Instructions* to *Beginners*, where the preliminary *Discourses* often puzzle and confuse the *Ideas* more than the *Examples* *they* recommend are ever able to eradicate. But, since Example has made verbal *Instructions* expected, we here subjoin such as seem to us necessary for a *Work of this Kind*; viz. *Any of the following Examples being placed before you, a BLACK LEAD PENCIL, and PAPER, are all the Requisites needed.* — Then slightly sketch the general Proportions from the Object so placed, *which* carefully survey, and alter by rubbing it gently out with stale Bread, or Indian Rubber, slightly and cautiously retouching with more Correctness, still keeping your Copy so faint that you may with ease take out and amend it. When you can find no farther Disagreement from the Original in your Sketch, — *fresh point your Pencil*, and, keeping a waste Paper under your Hand, begin to finish your *Out-line*, taking particular Care to observe and imitate such Parts as appear *dark*, distinctly from those which are *faint* or *smaller*, the strong Touches being what gives *Spirit* to the *Out-line*, and, when properly given, always denote a *Master's Hand*. —

Let

Let your greatest Application be employed in making a *perfect Out-line*, for in this principally consists the *Art of Drawing*; this fully attained, all *Arts* are easy, and every *Study* will become delightful. The Out-line completed, *Light and Shadow* become your next Concern, which is a *Labour* so pleasing, that no Commendation can be given adequate to the Pleasure a real *Professor* finds in the Execution of this *Art*, or rather *Science* succeeding *Art*.—Beginners are apt to leave the Study of Out-lines too soon, and so commence *Painters*; like those who raise a *Structure* ere the Foundation be compleated. *Light* and *Shadow* are produced by *Etching* or *Hatching*, *Washing*, *Claro Obscuro*, *Painting*, *Modelling*, *Sculpture*, &c. &c.—As the first three are chiefly used by Learners, I shall give a few Hints for the executing each. And first, of *Hatching*:—Carefully observe the *Engraving*, or Manner in which the *Strokes* of the *Original* are laid, and keep with Exactness the *Form*, not so much regarding their Number; first slightly making them of a Thickness; and after, by various Retouchings, strengthen them to the Tone of Colour in your *Original*, whether you use *black* or *red Chalk*, or *black Lead*;—which may be used singly, or thus compounded, working the fainter Parts with *black Lead*, and give Strength with *black Chalk*; or, finishing your *Drapery*, *Hair*, and *Eye-brows* in this Manner, and the *Flesh*, or naked, with *red Chalk*.—This Method is best for copying *engraved Prints*, which I principally recommend to Beginners.—Next, of *Washing*, or *Shading*

with INDIAN INK:—Go exactly over your *Out-line* with a *Pen* dipped in *common Ink*; with clean stale Bread rub out all Remains of your *black Lead*; then mix your *Indian Ink*, by rubbing it in an earthen Saucer, with Water, till it is pretty *black*; then take another clean Saucer, and dip your *Pencil* in the *Indian Ink*, and, with Water, mix it to the *lightest Shade*; as it dries, deepen it where necessary, till you come up to the *Strength of your Original*.—This Method is most proper to use in Drawing from *Metzotintos* or *Paintings*.—Lastly, of **CRAYONS**, beginning with *black* and *white*:—Take *blue* or *purple-coloured Paper*, and, having exactly formed your *Out-line*, begin on the second Degree of your *Shades*, and, with *black Chalk*, *darken downwards*; then take *white French Chalk*, to be found at all Colour-Shops, and *heighten* the lighter Parts to a perfect *white*.—In this Manner all *Paintings* may be copied in their *proper Colours* by having different *Crayons* of each Colour, from *Dark to Light*, in due *Gradations*, and practising by the preceding Rule, rolling a Piece of Paper to a Point, and *stumping* or *rubbing* each Colour on the Paper when finished, to prevent their coming off, which yet will be tender, and should be kept behind a *Glass*.

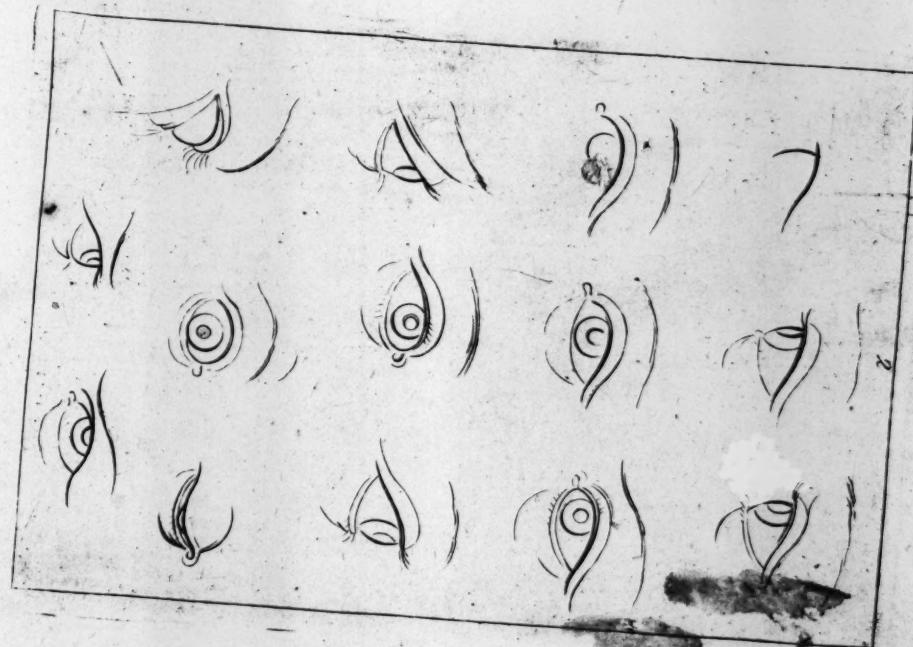
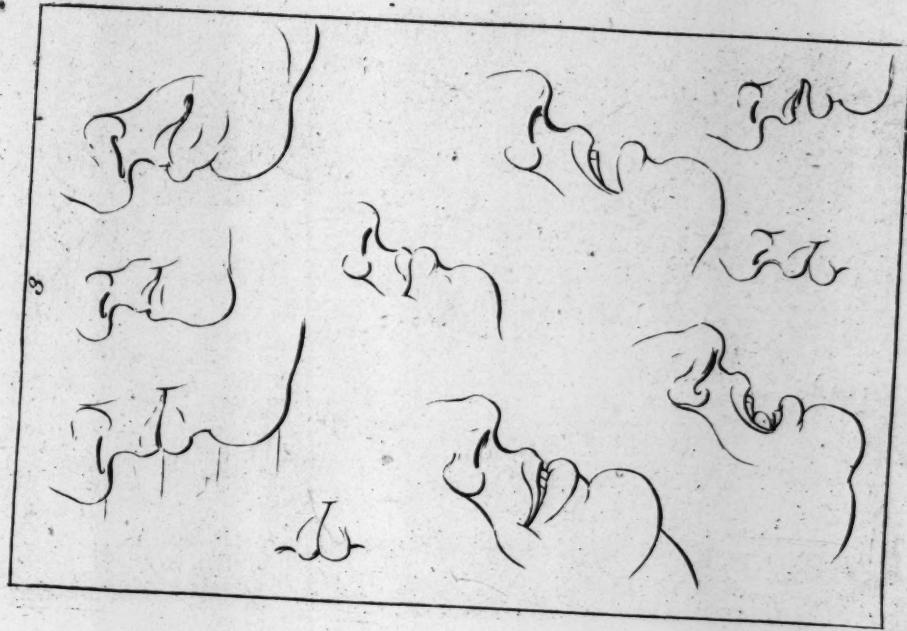
Plate I.



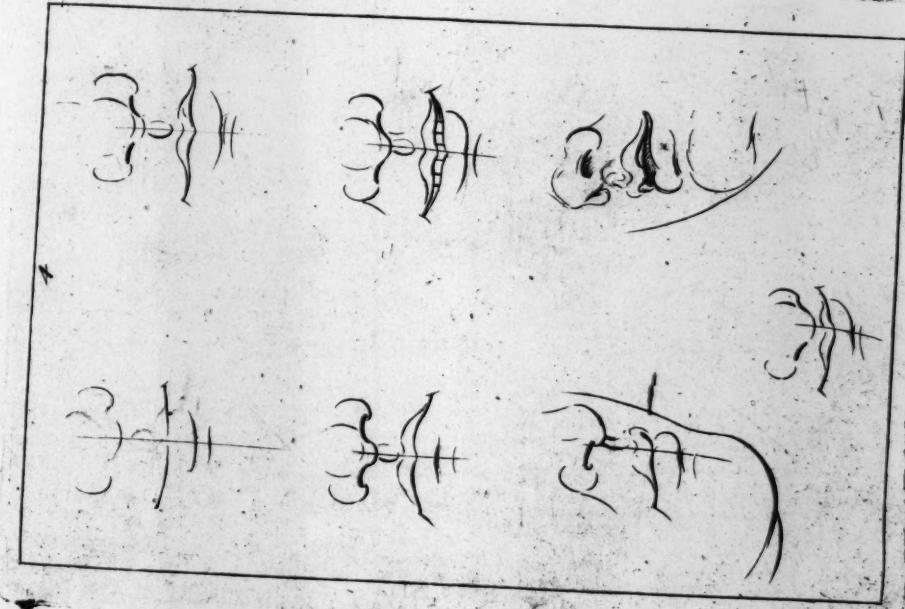
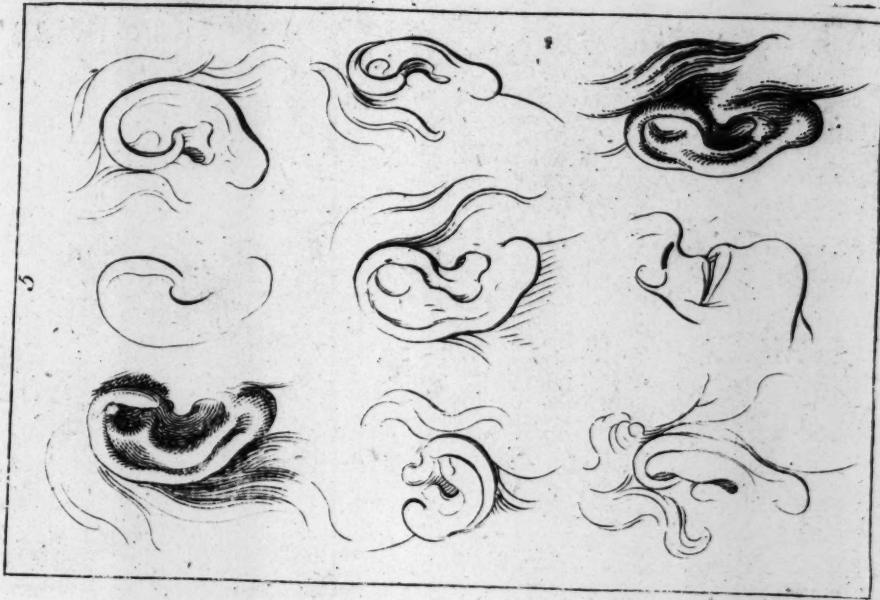


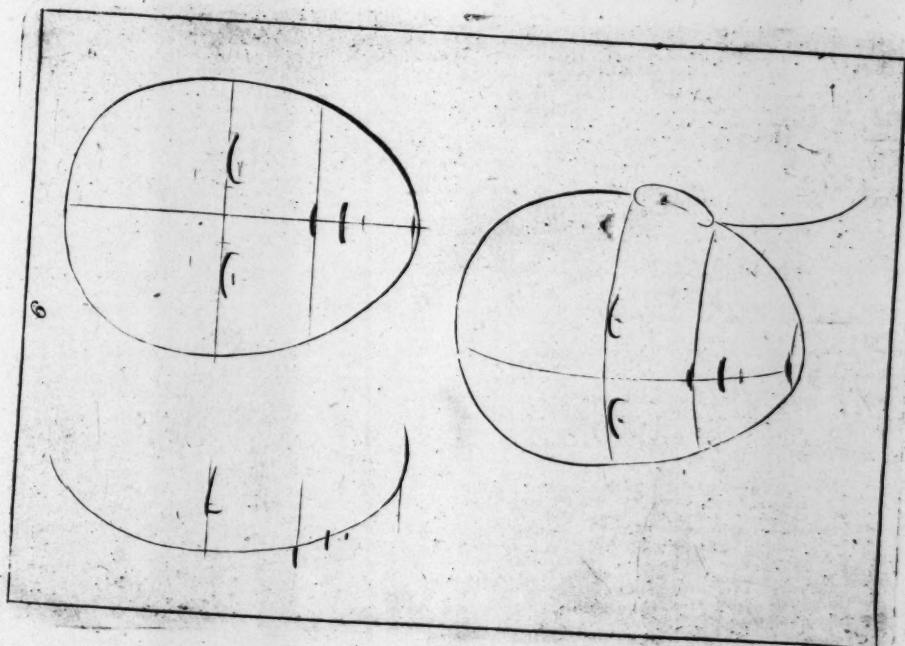
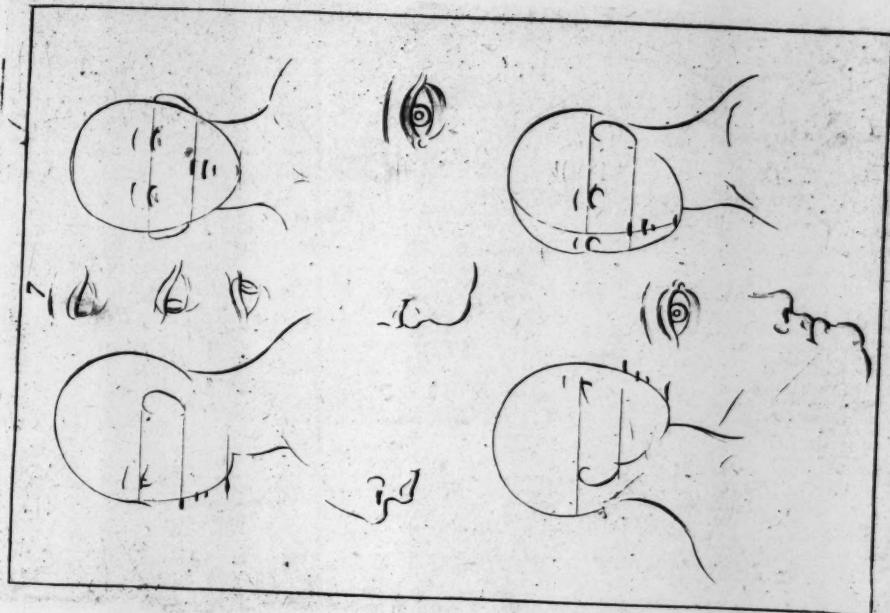
Published 1st May 1794, by LAURIE & WHITTLE, 53 Fleet Street, London.

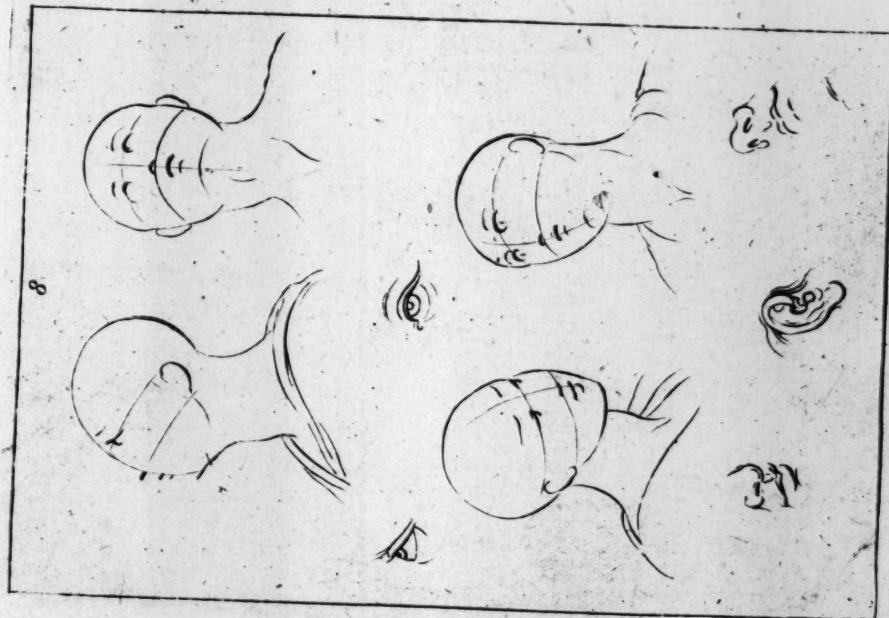
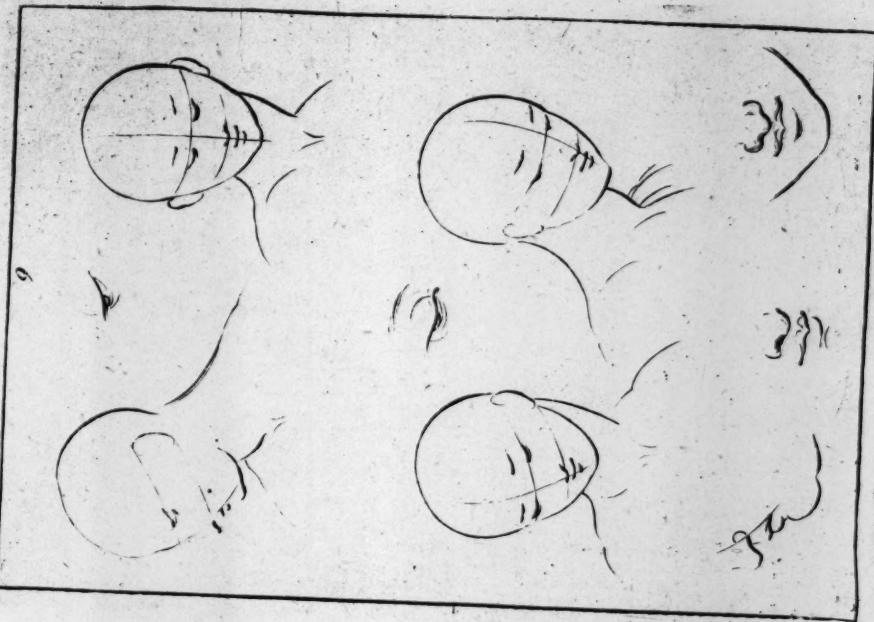




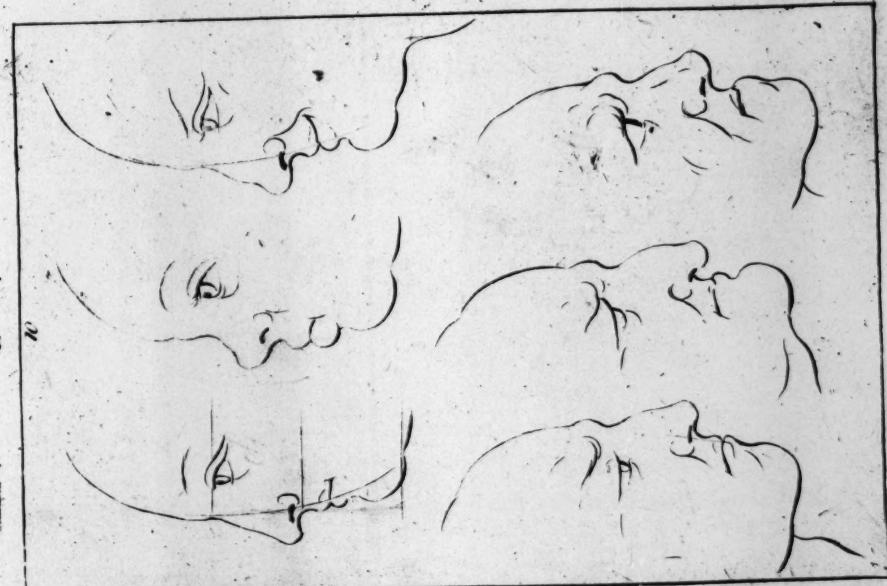








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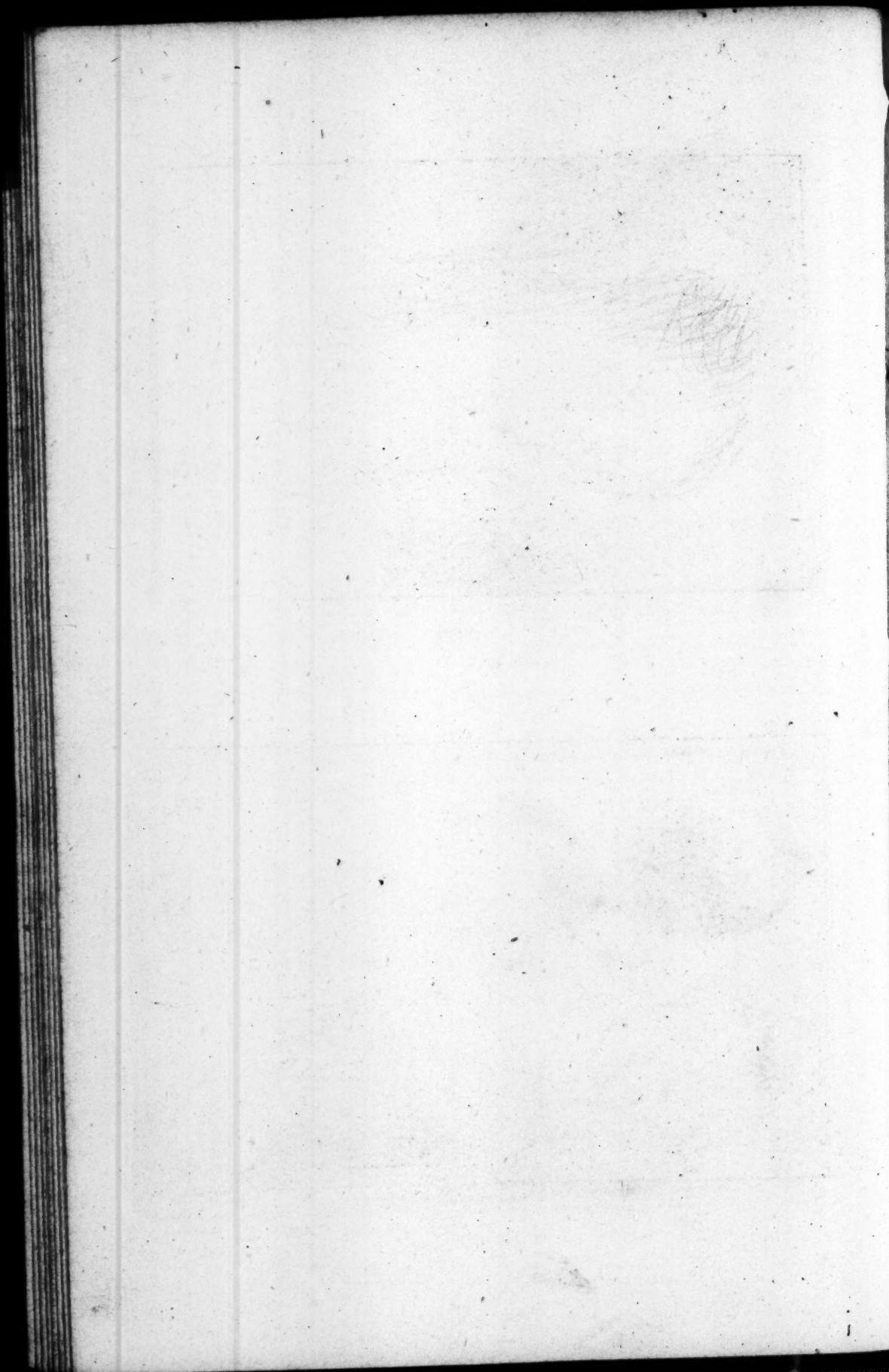






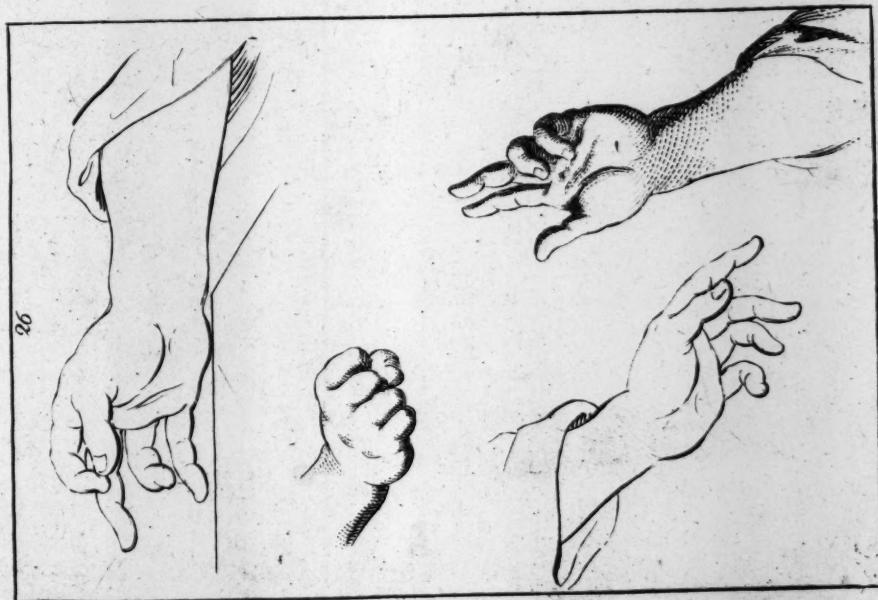
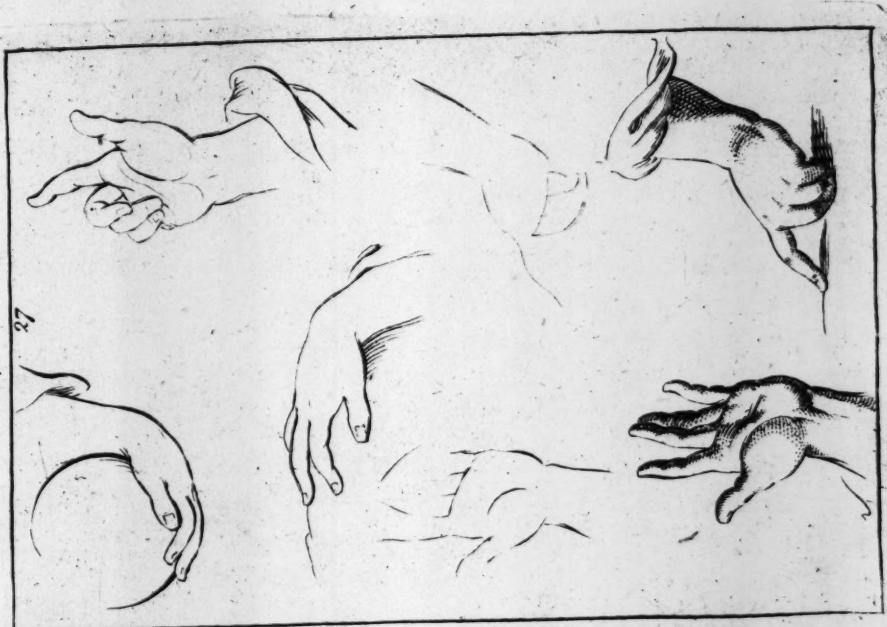


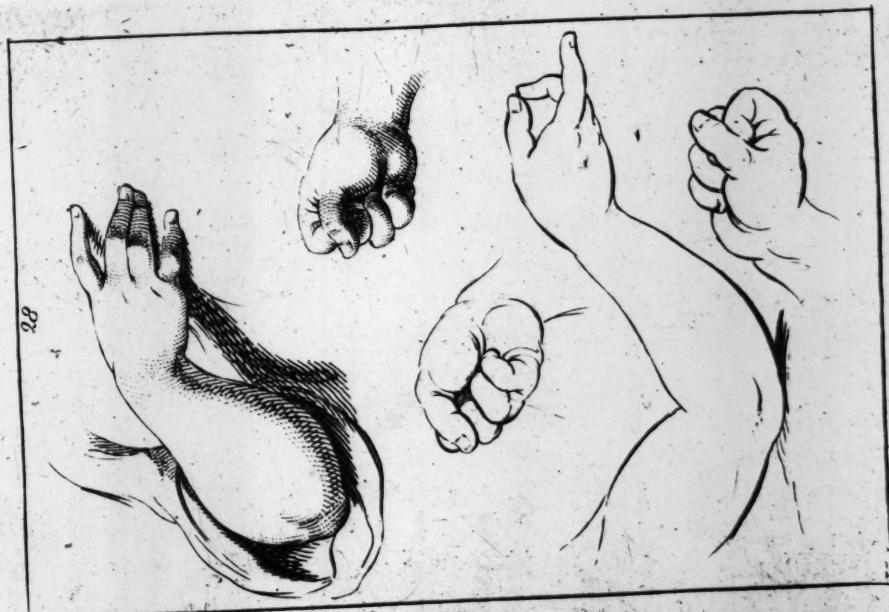
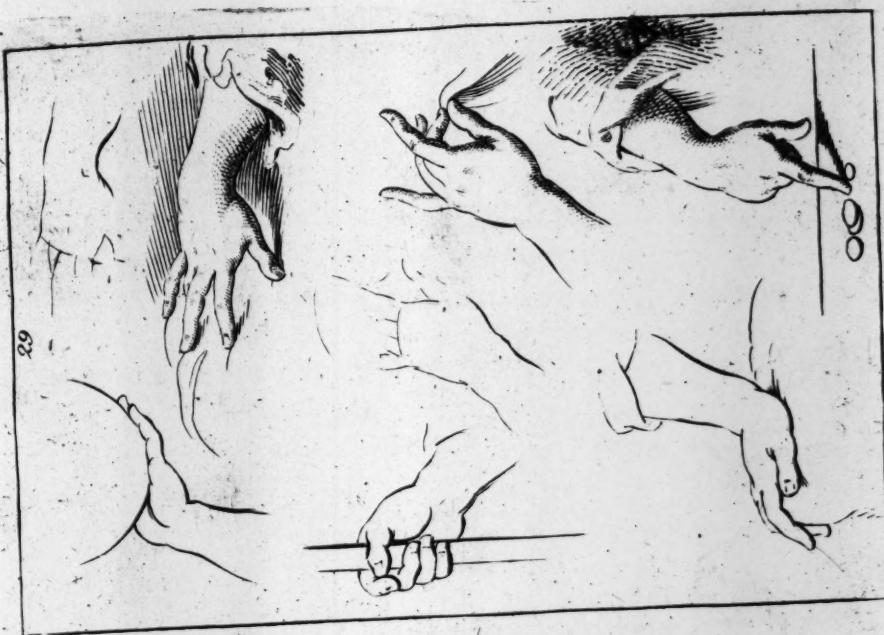


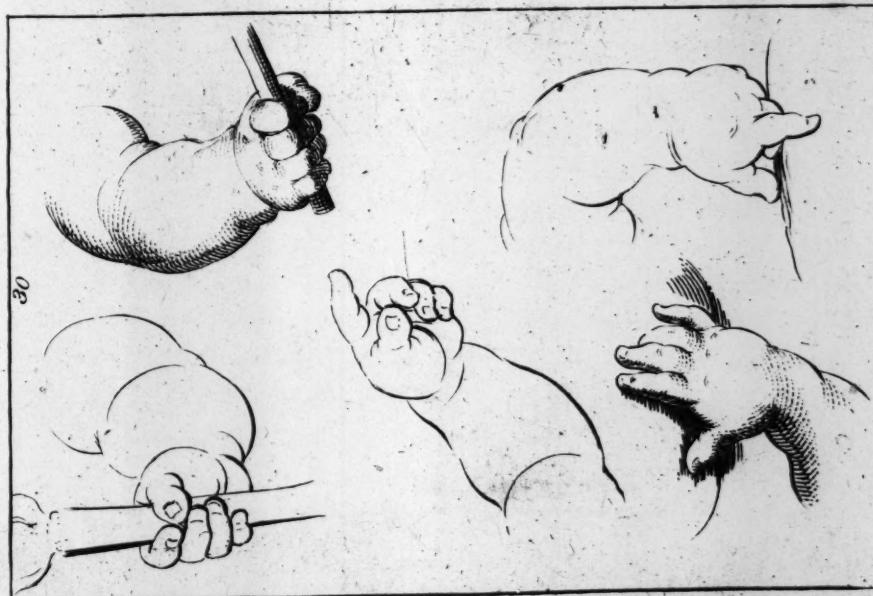
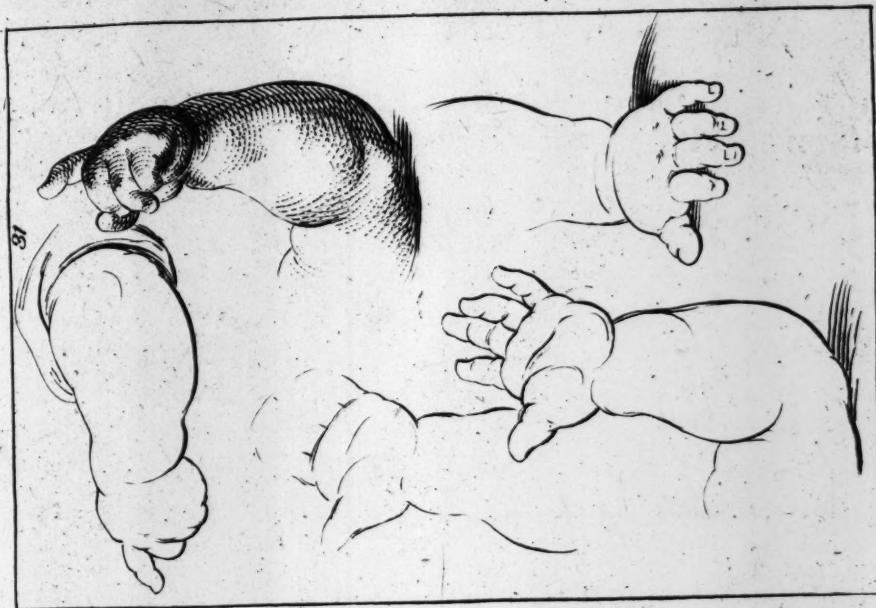


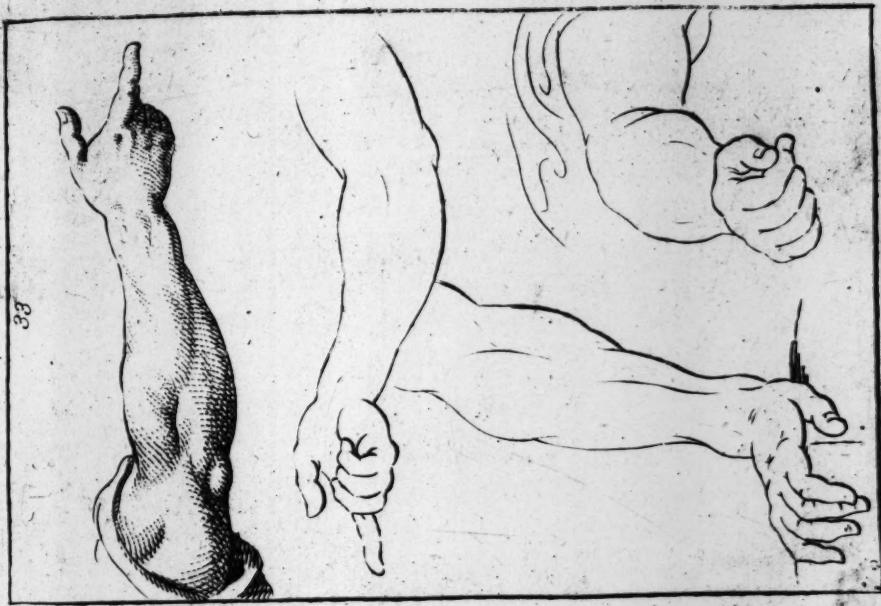




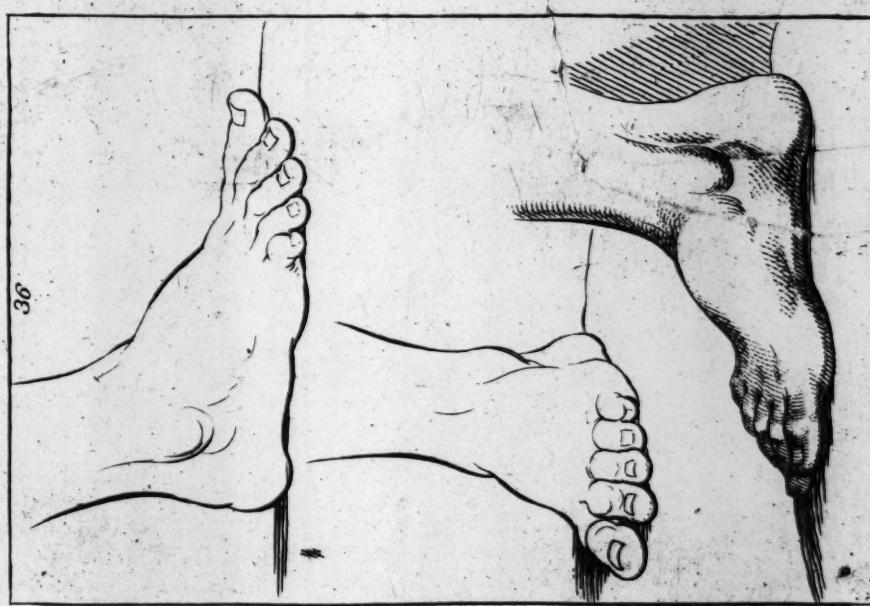
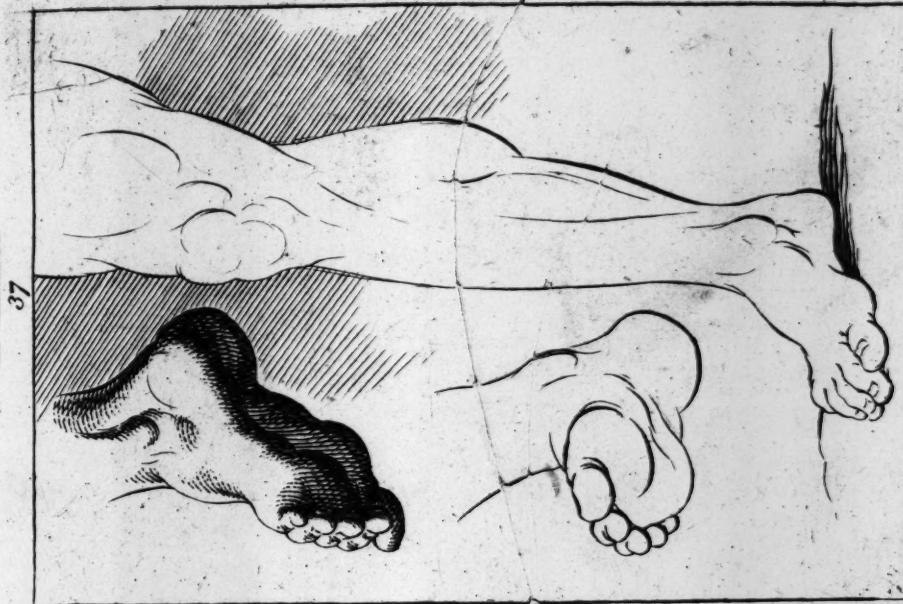


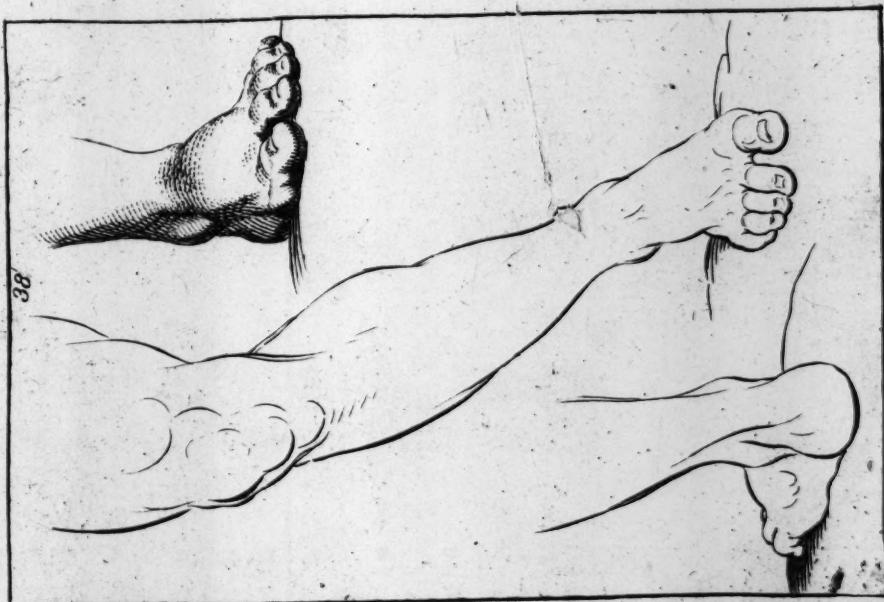
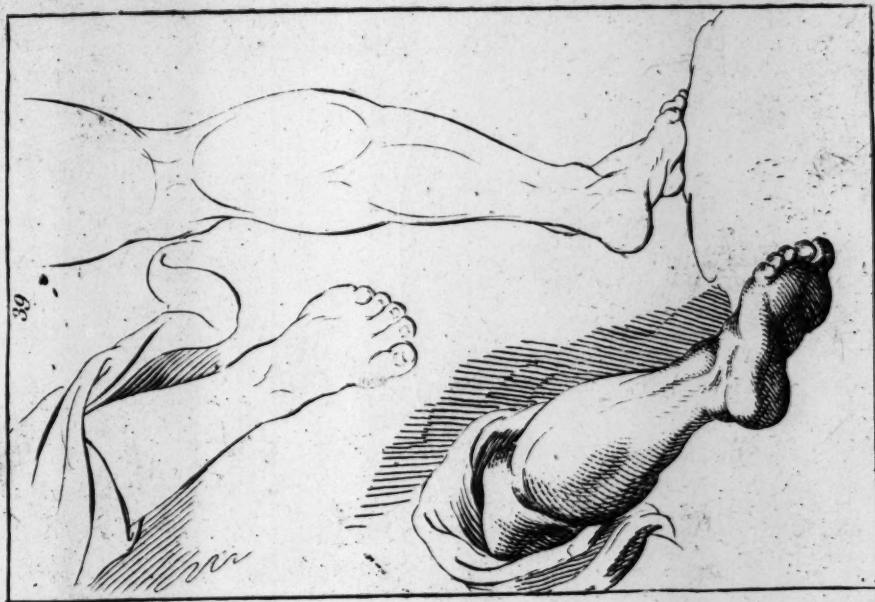


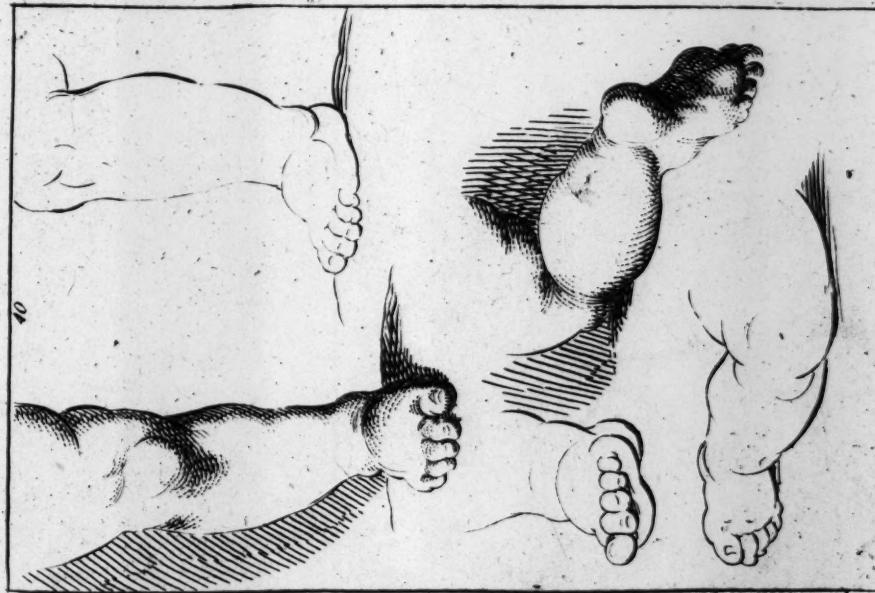
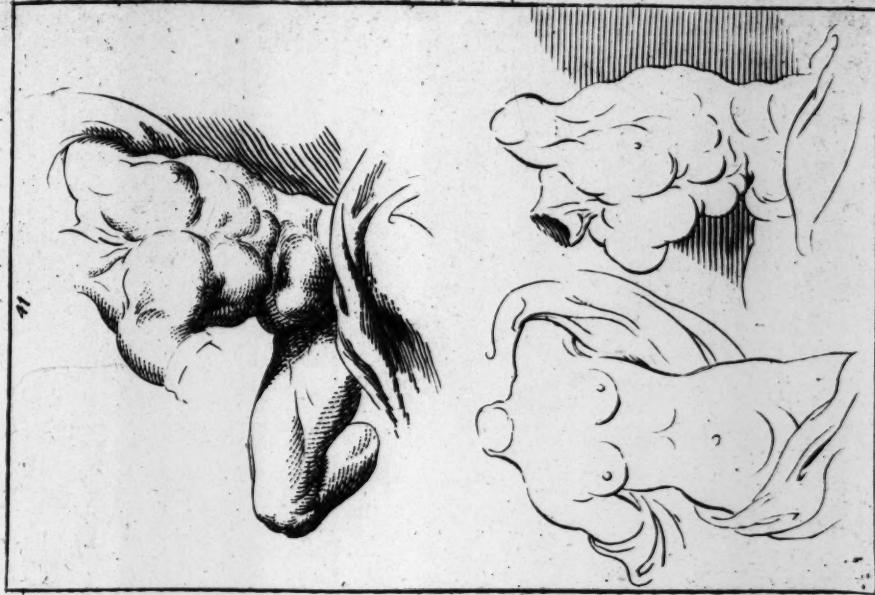


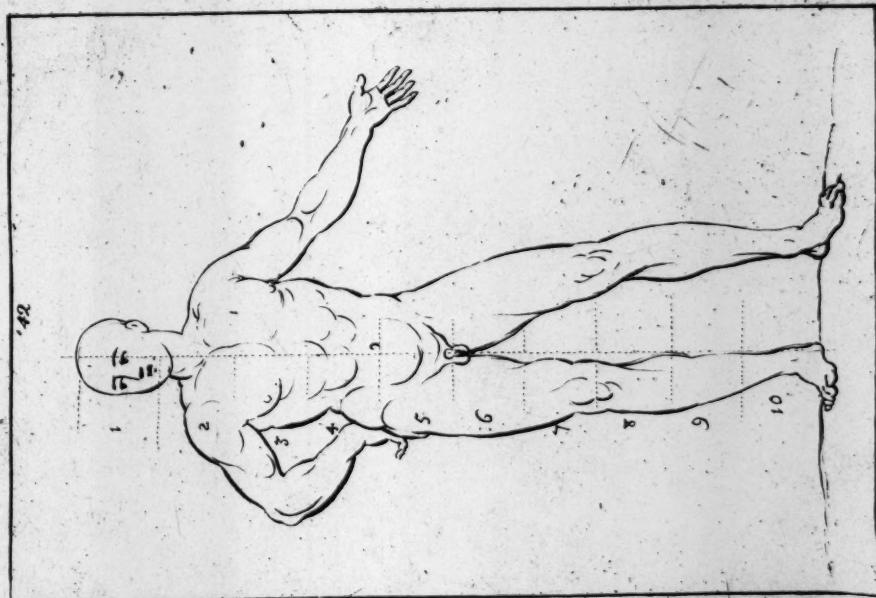
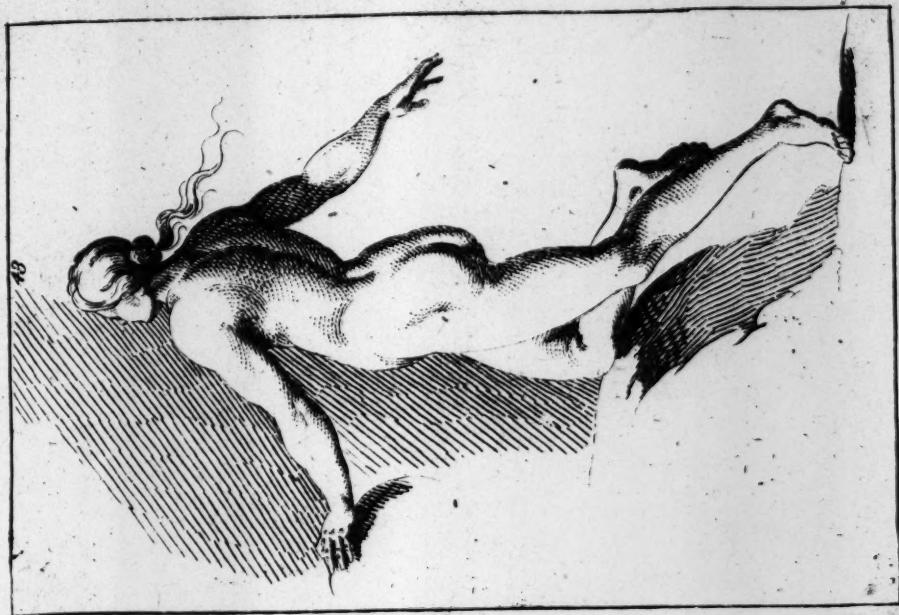




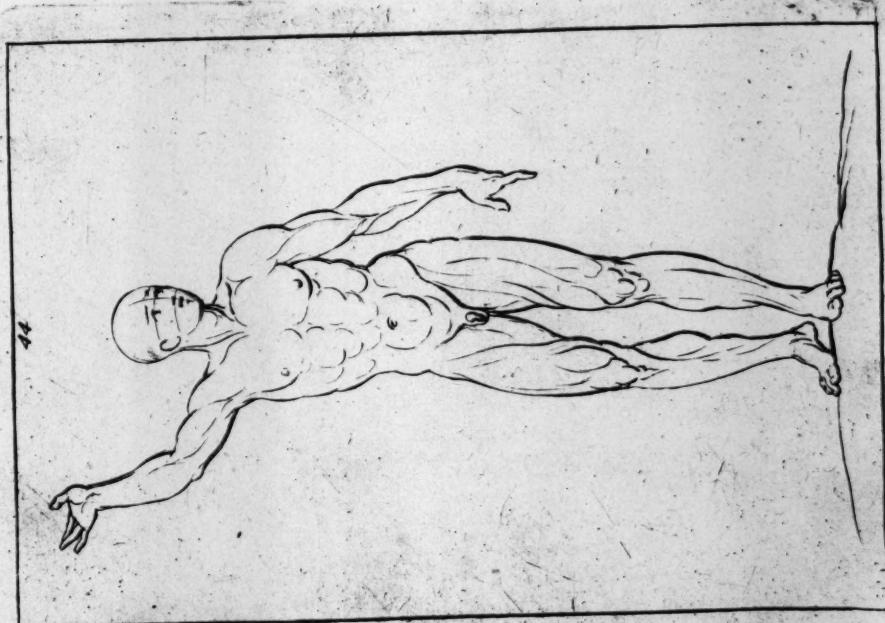
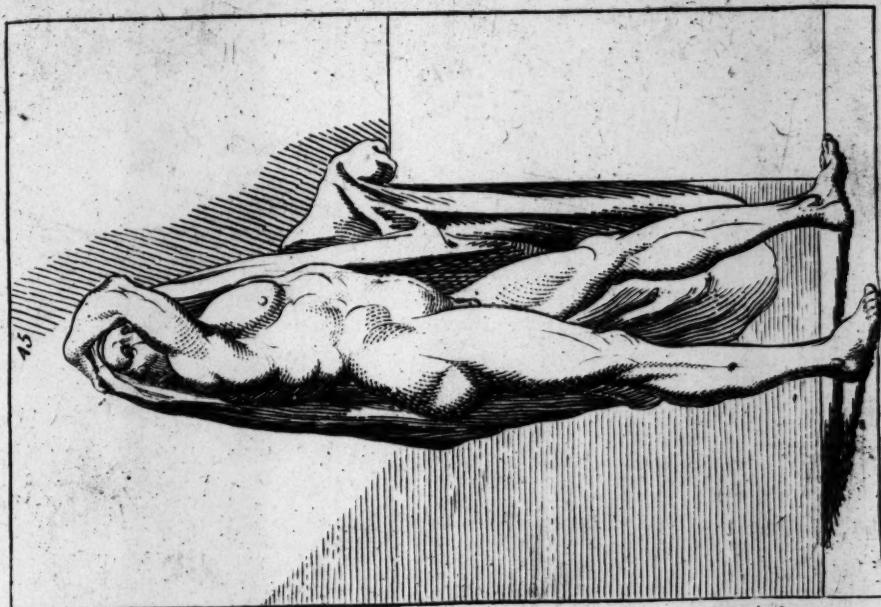


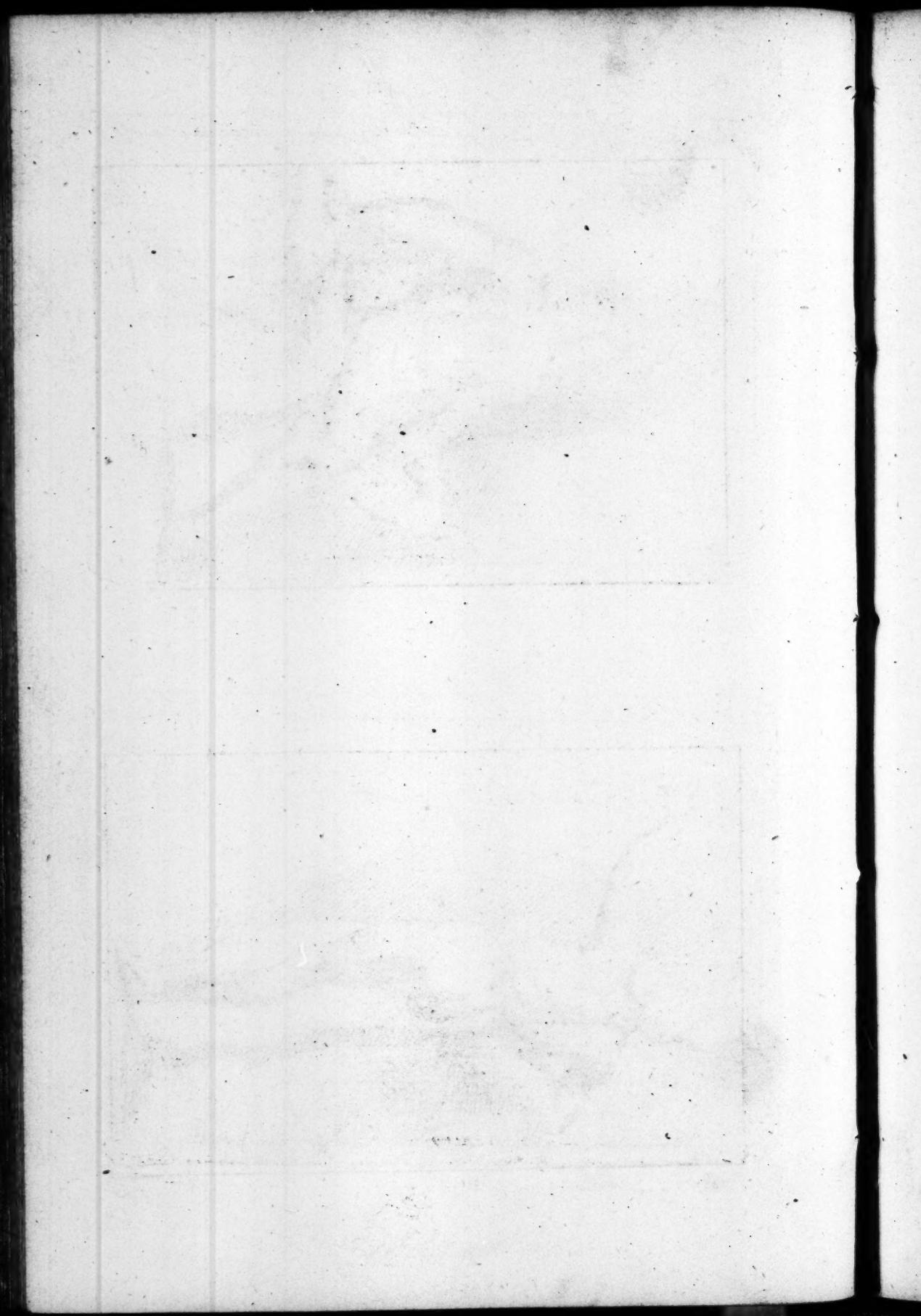


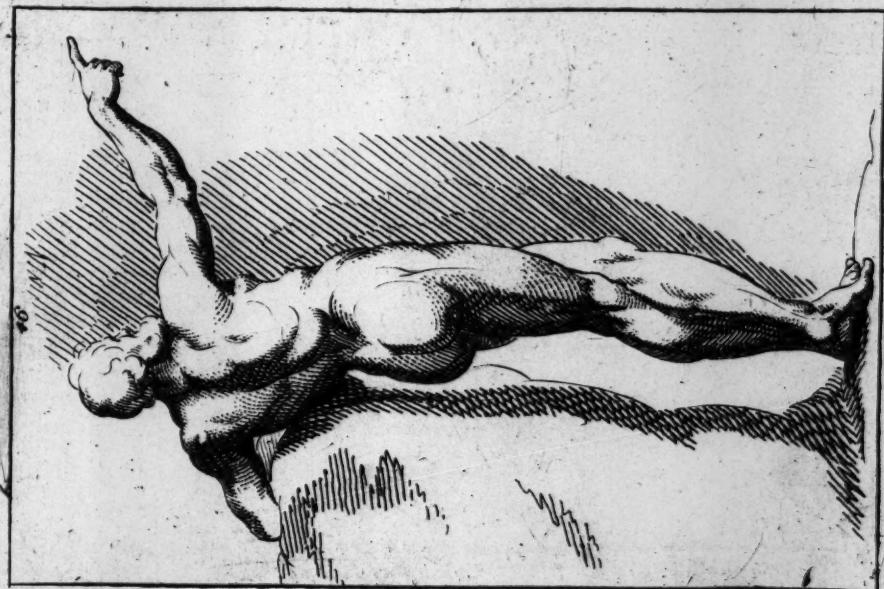
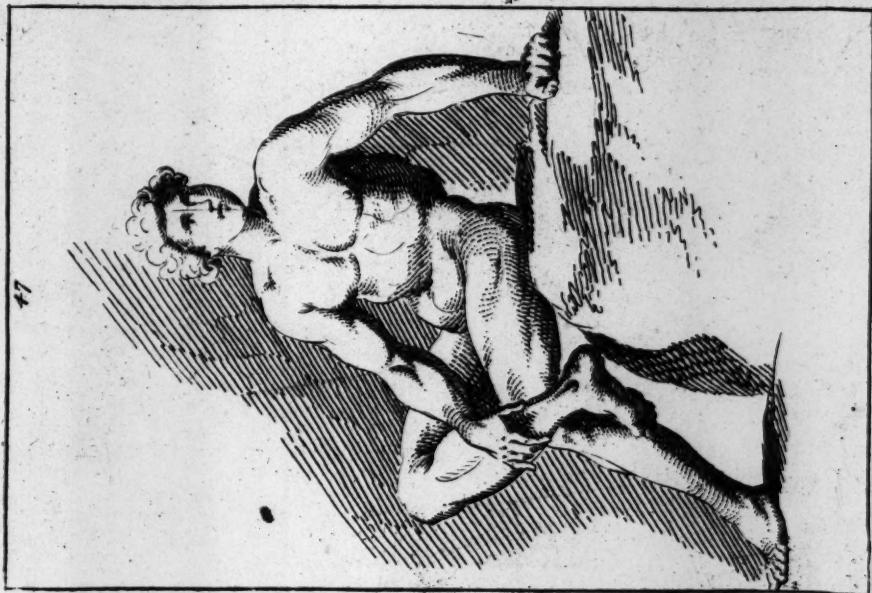


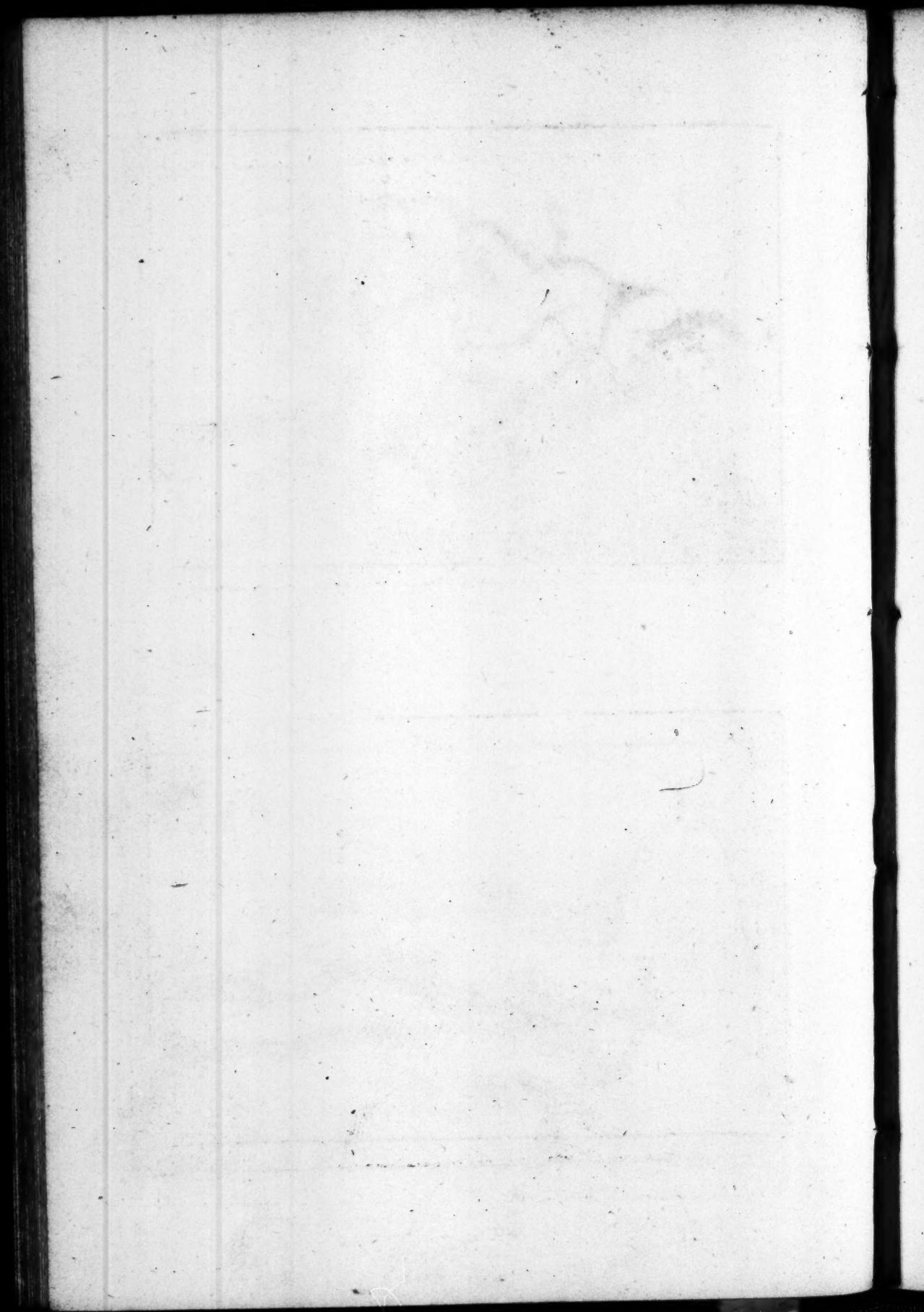


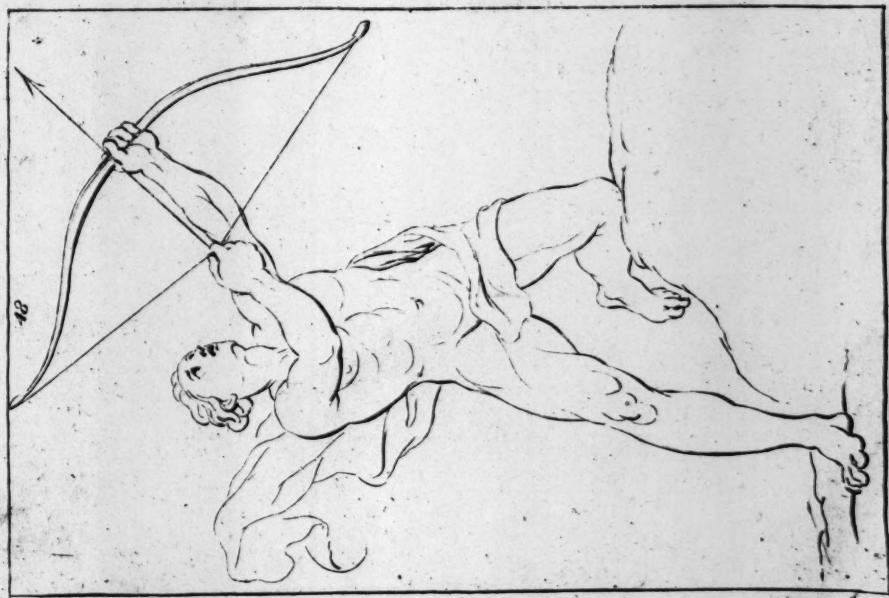
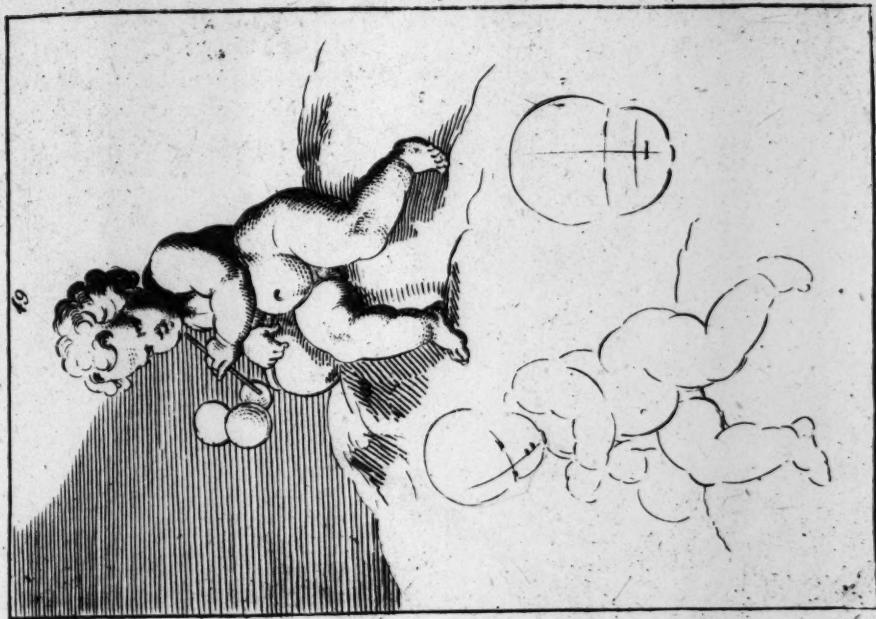


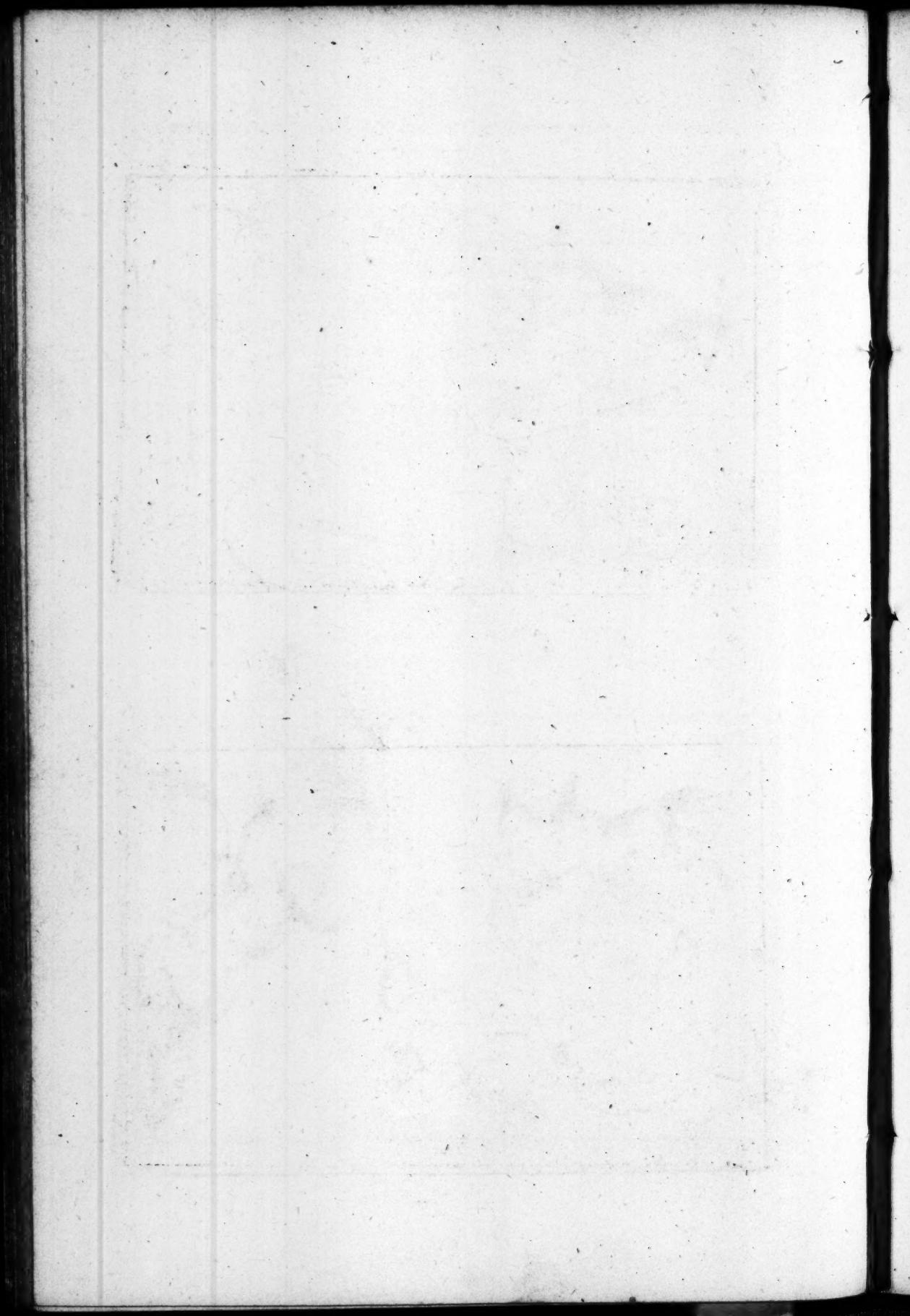


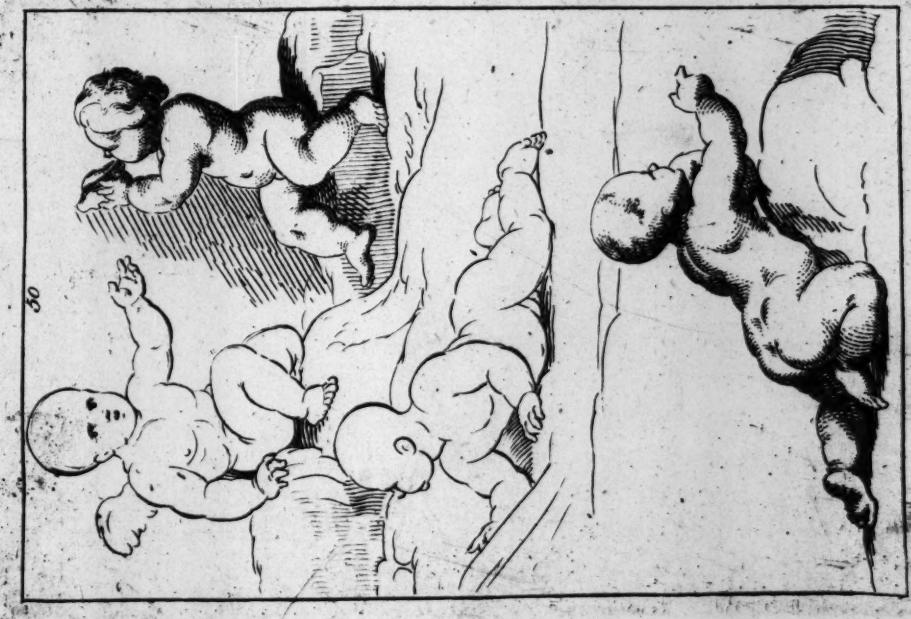
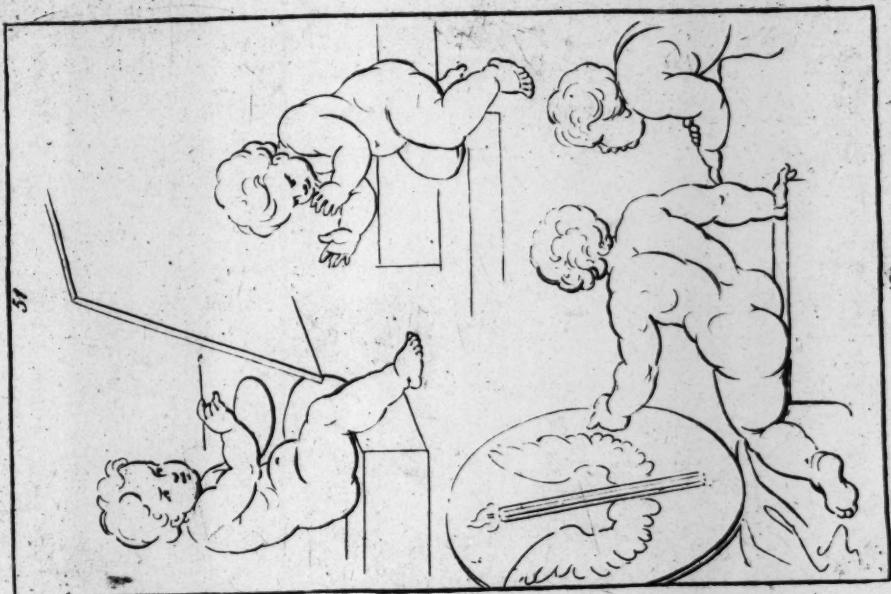


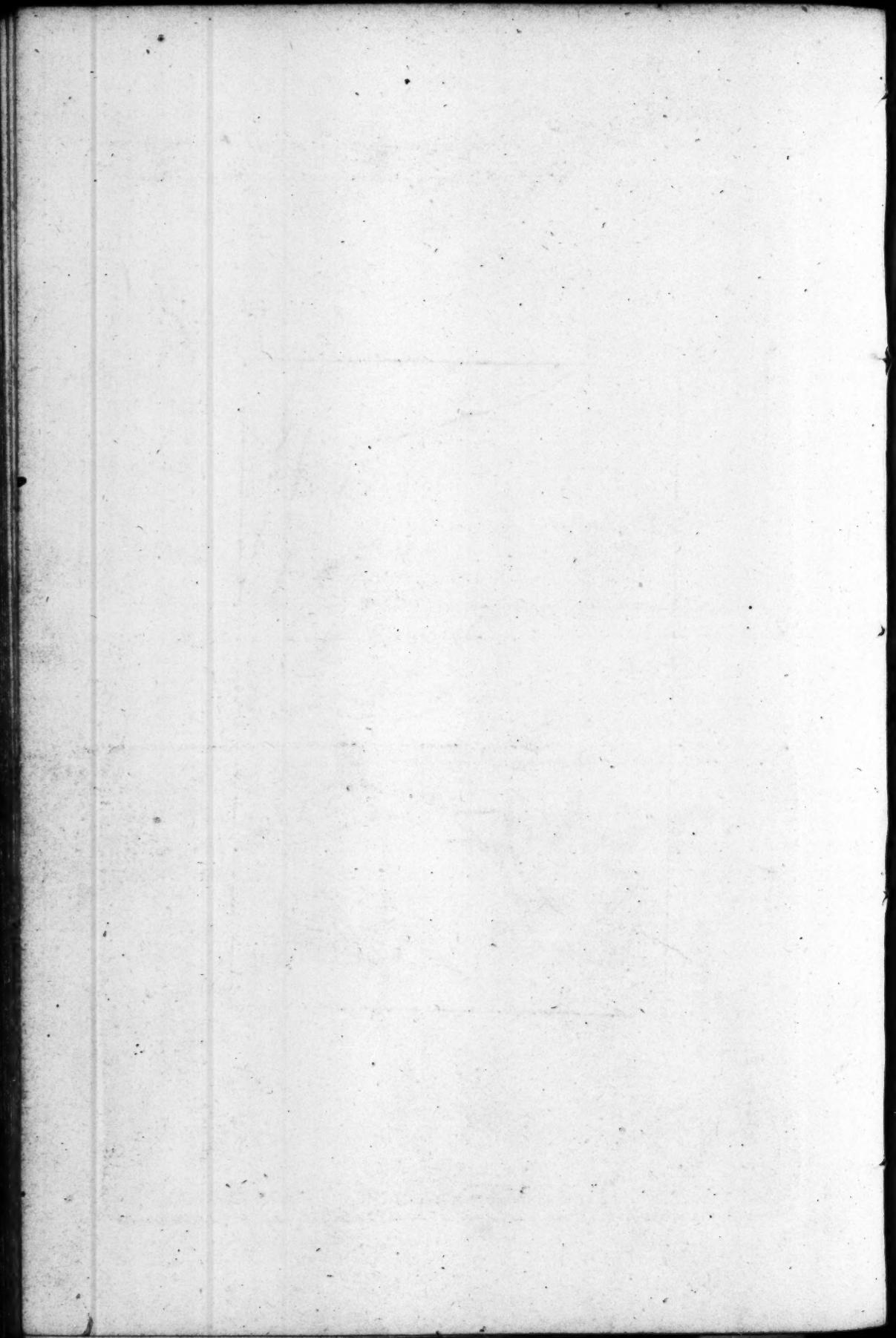














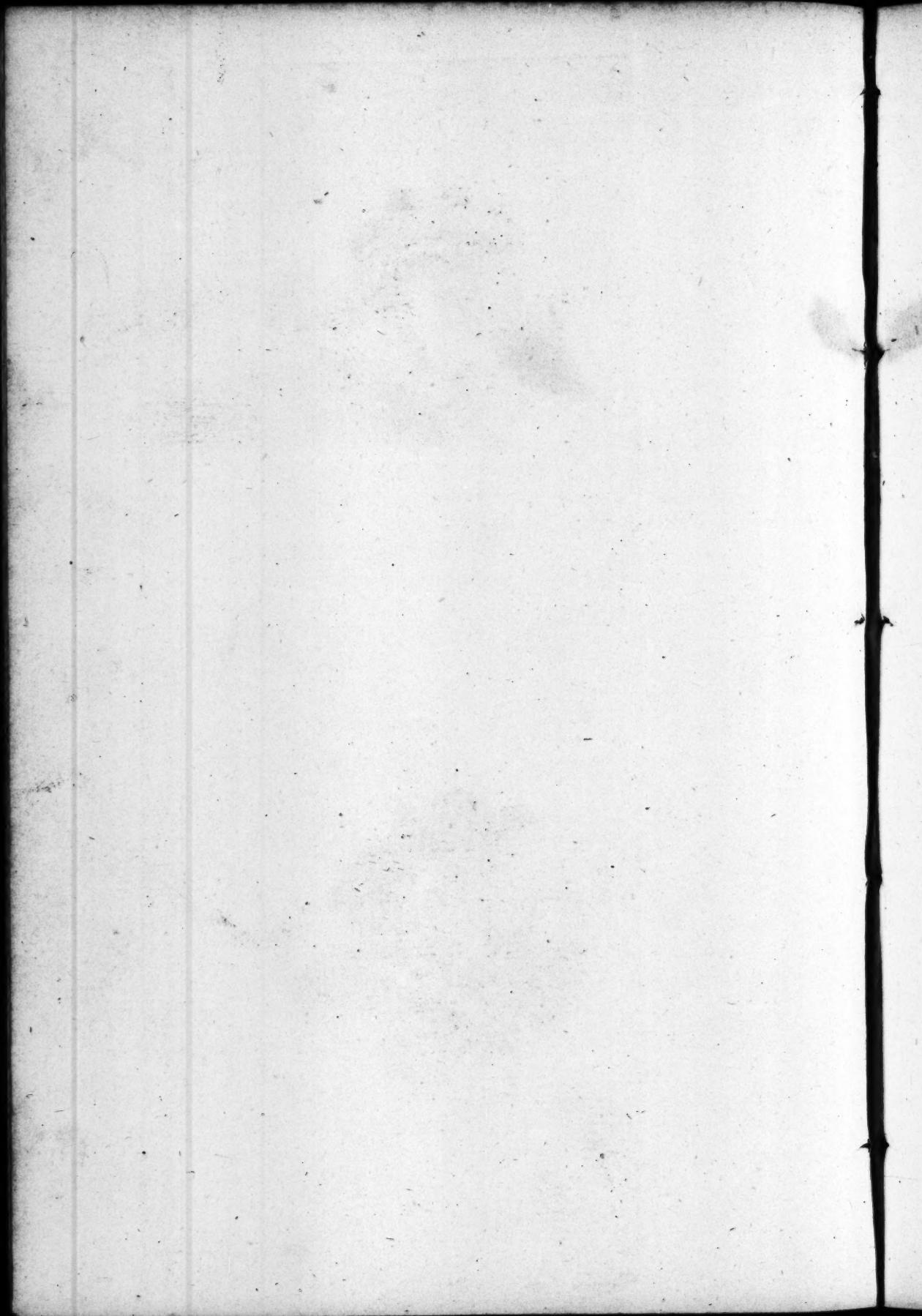






G. Scobell 1771



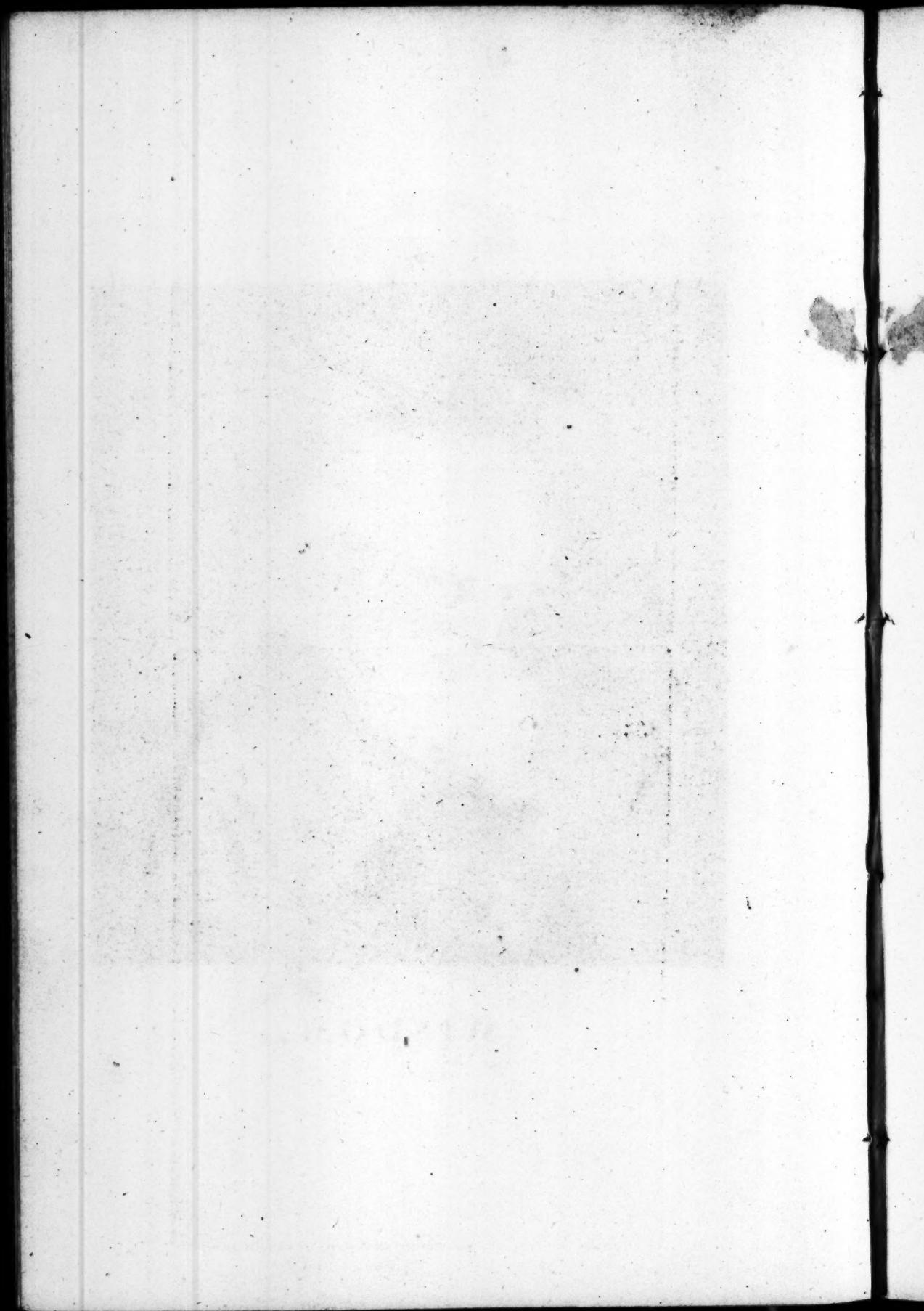


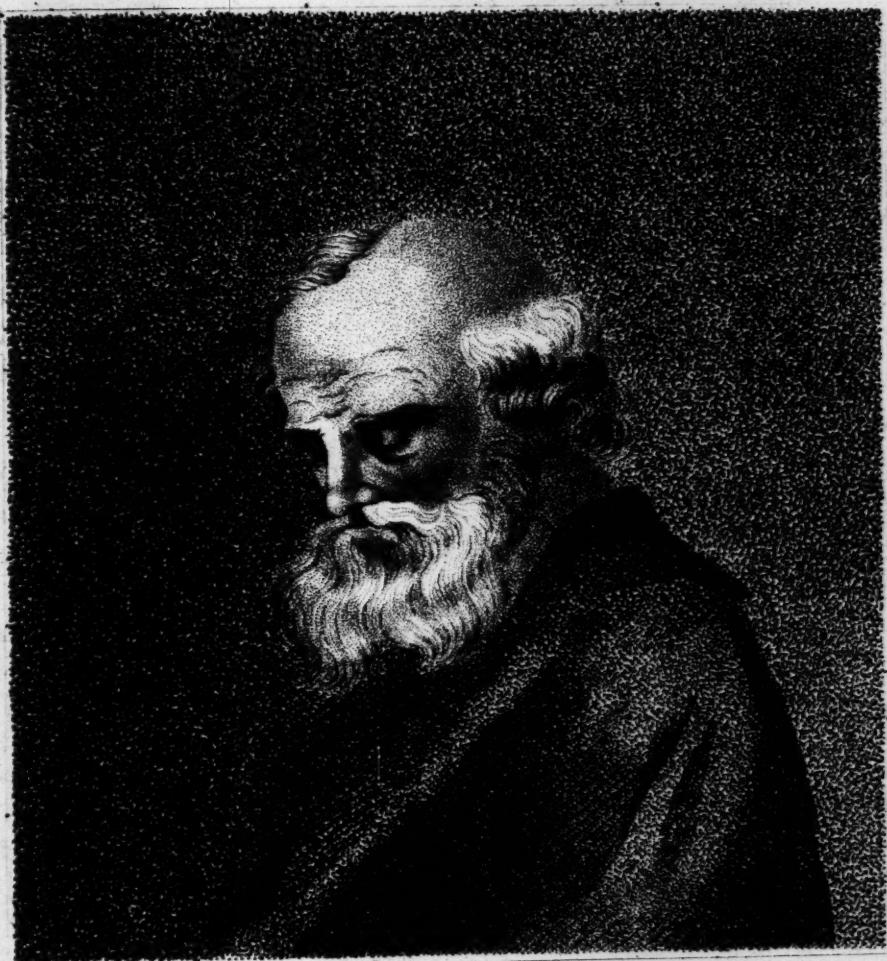


A. Debucourt fecit 1772

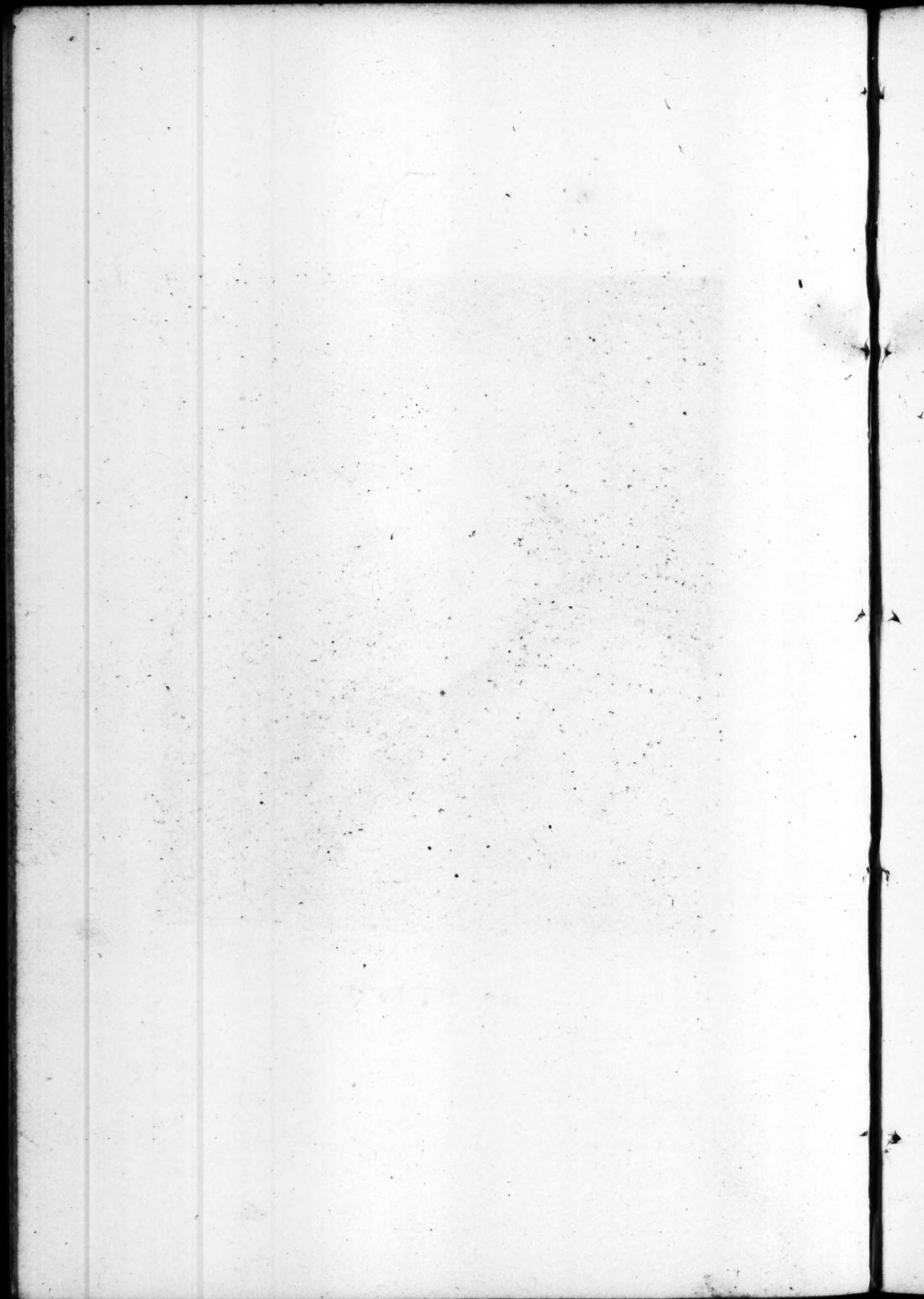


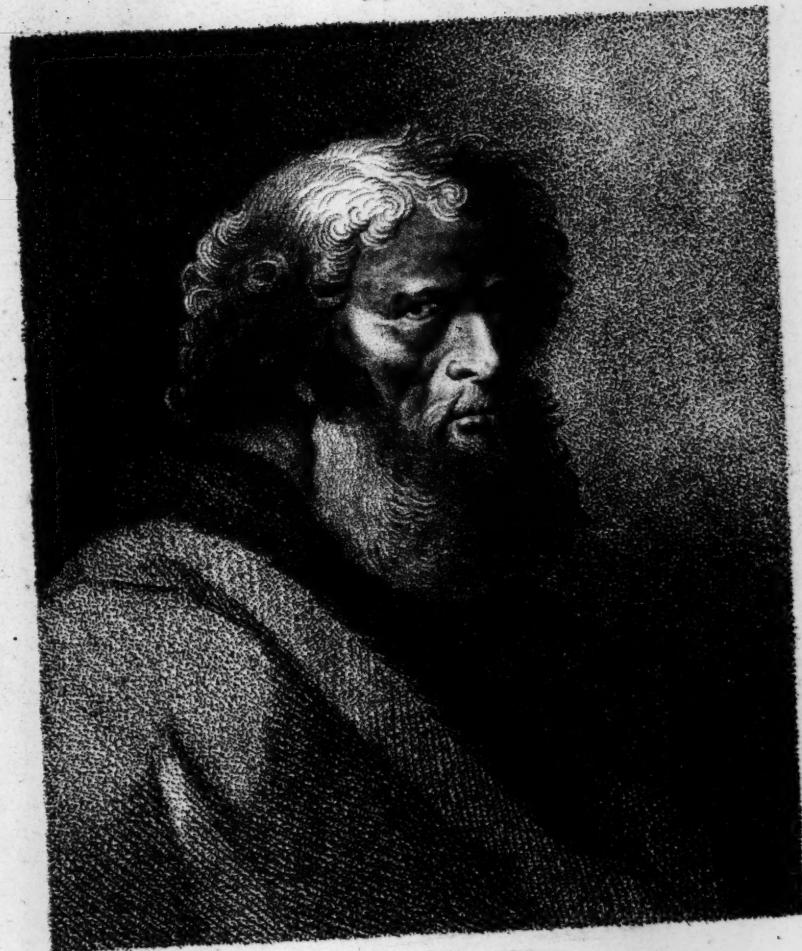
A. Debucourt fecit 1772





WISDOM.

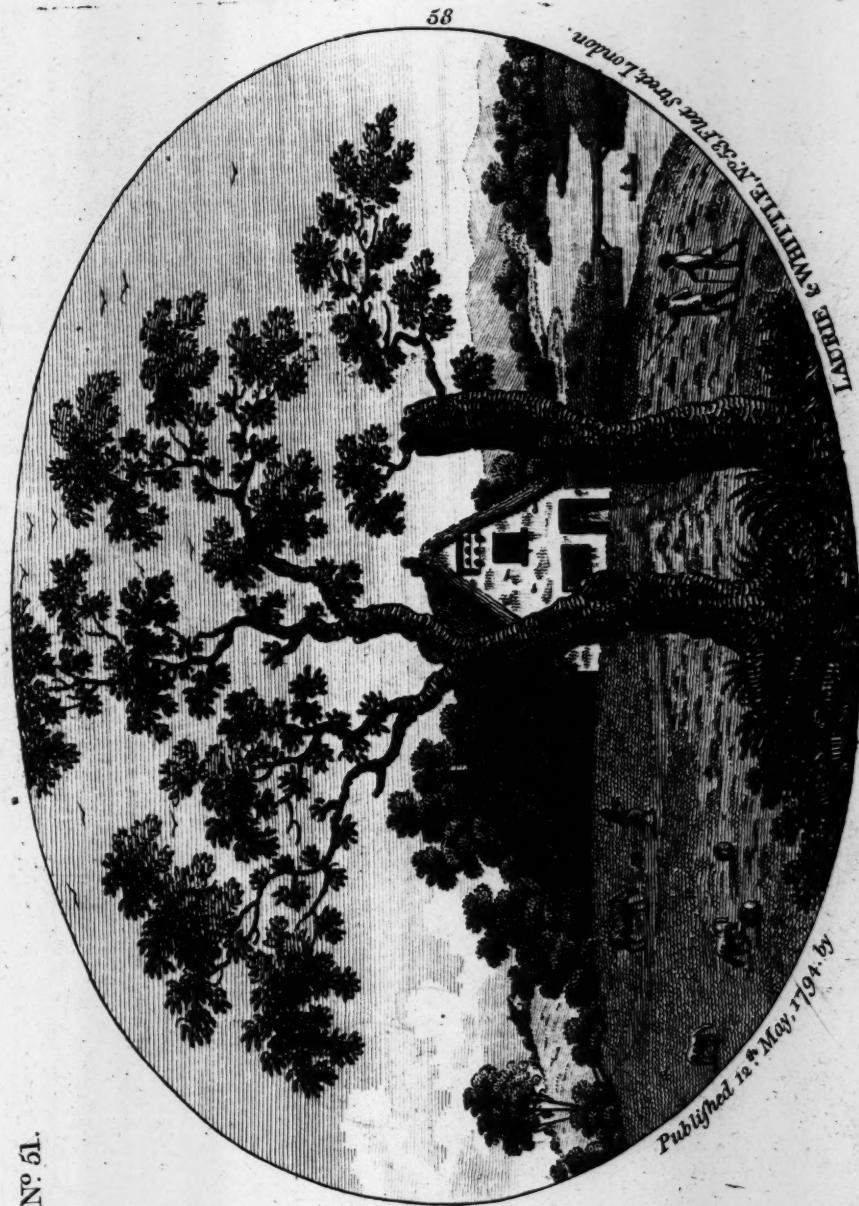




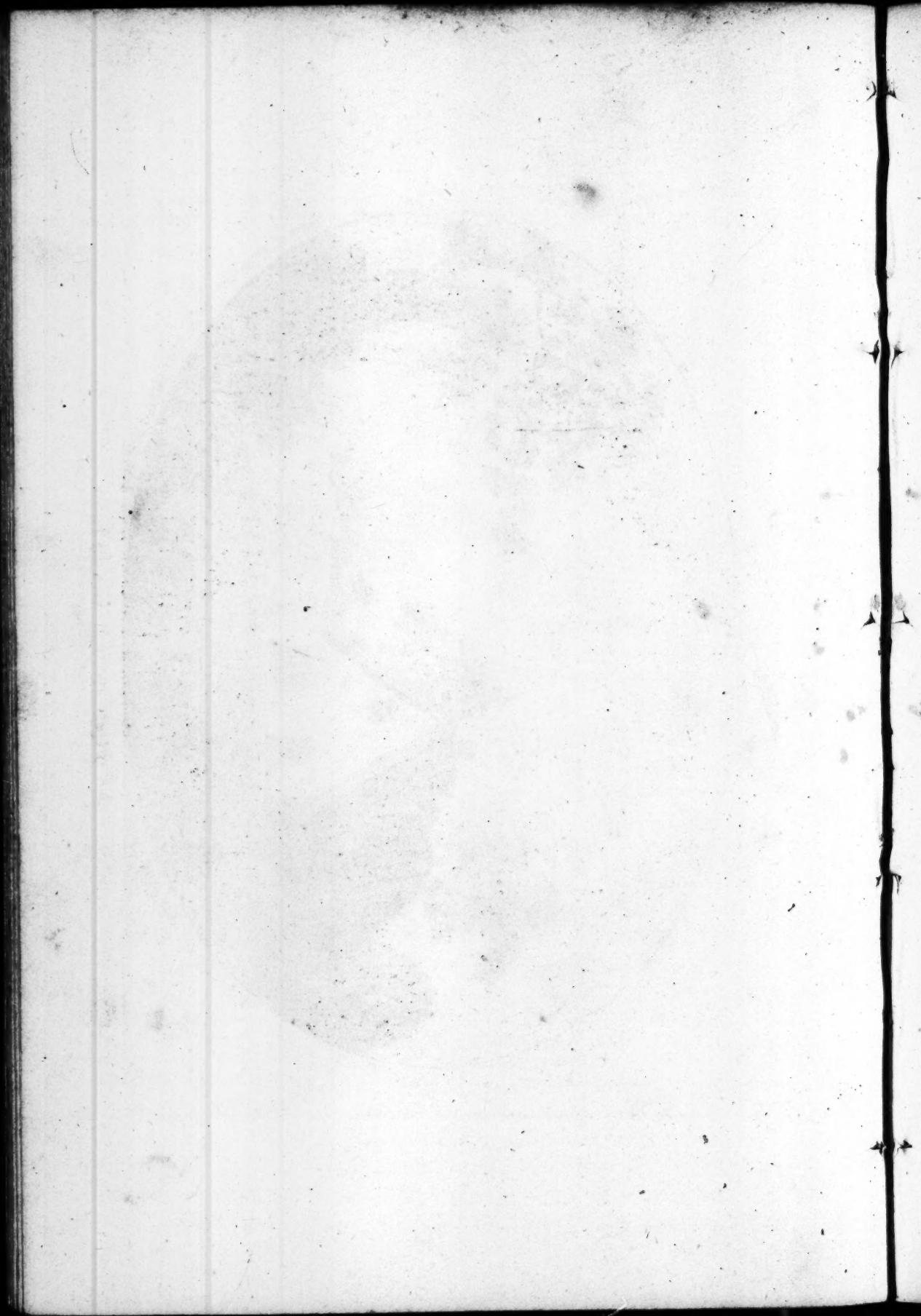
J U S T I C E .



N^o. 61.

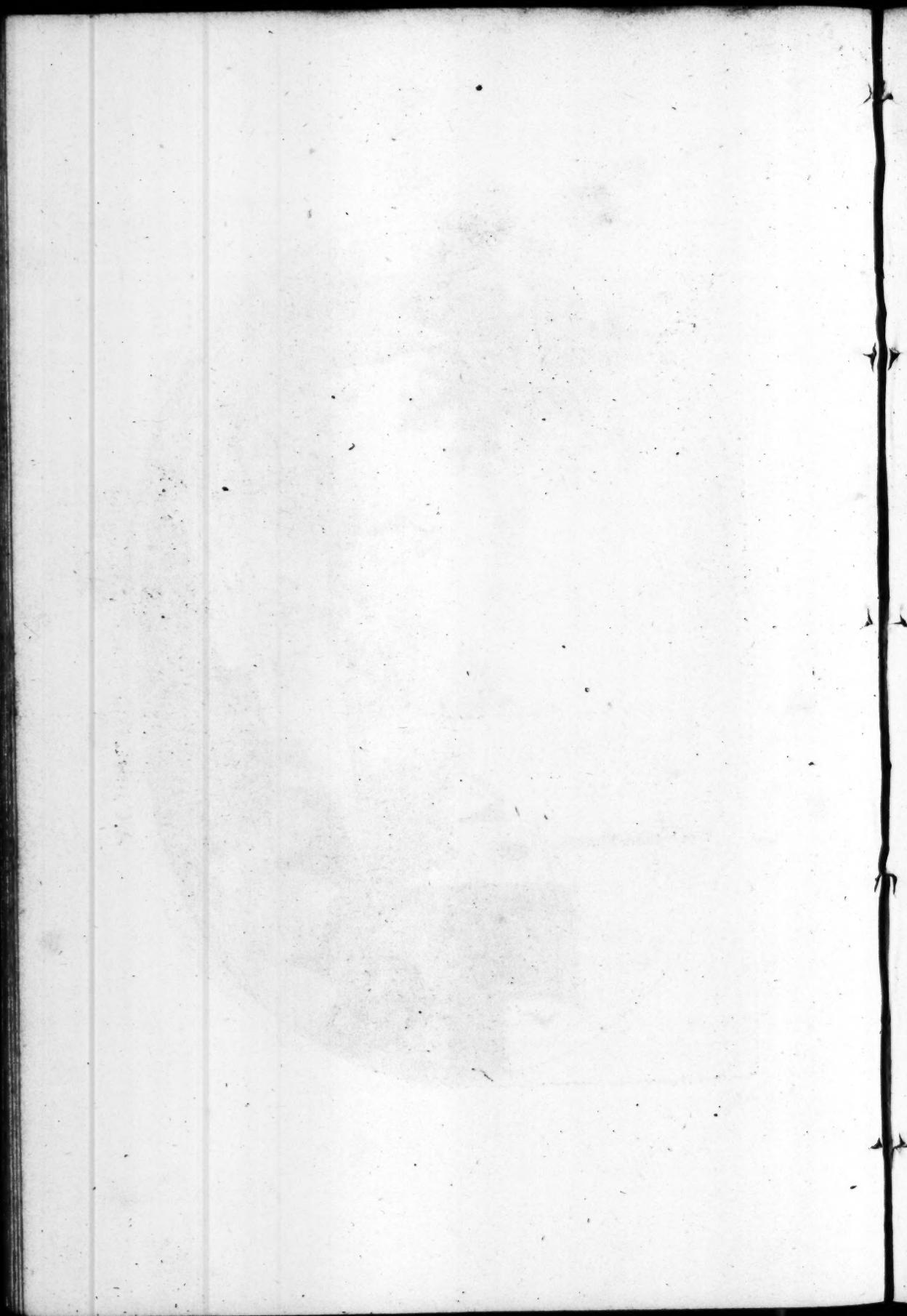


A View near Datchet in Berkshire.



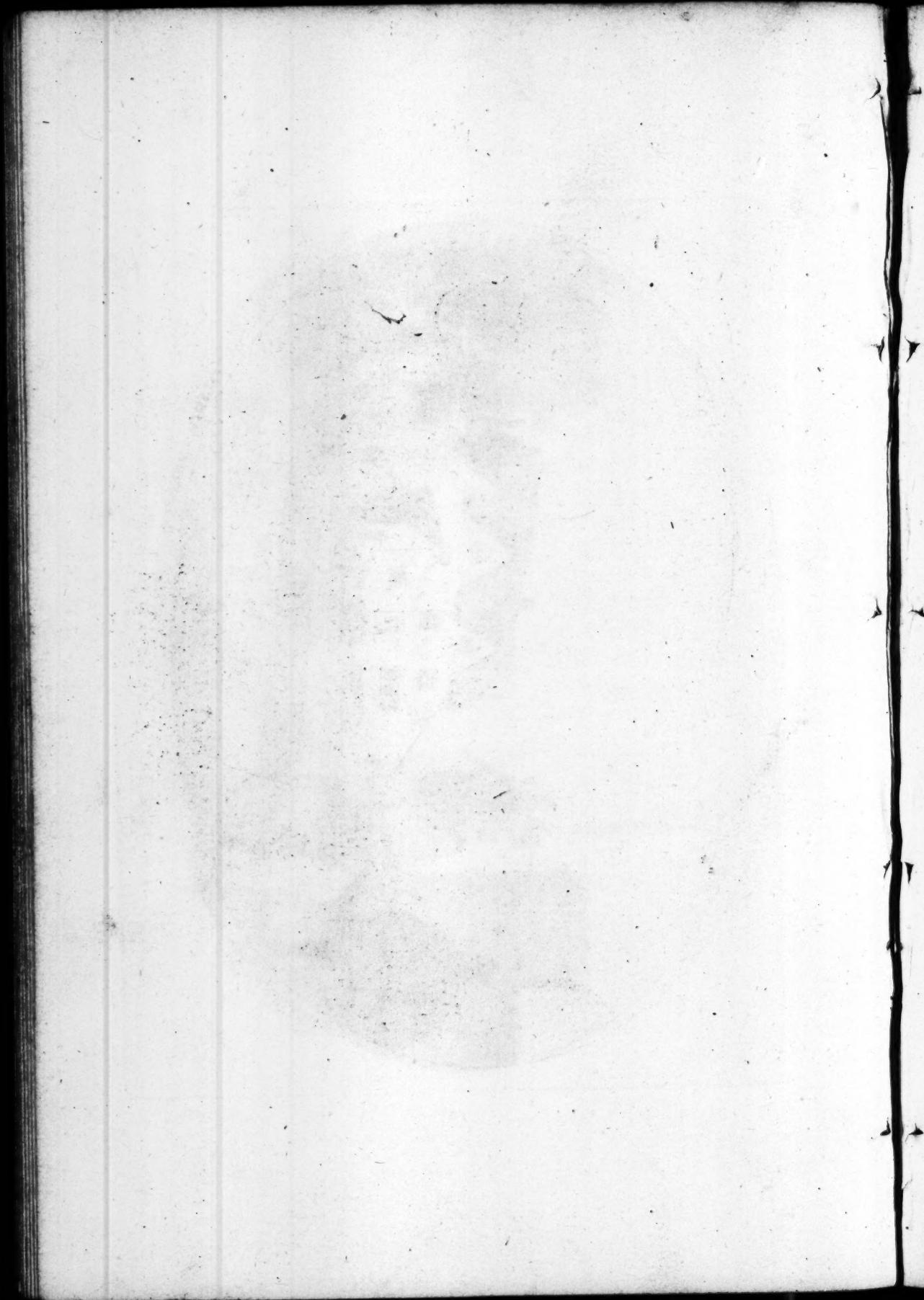


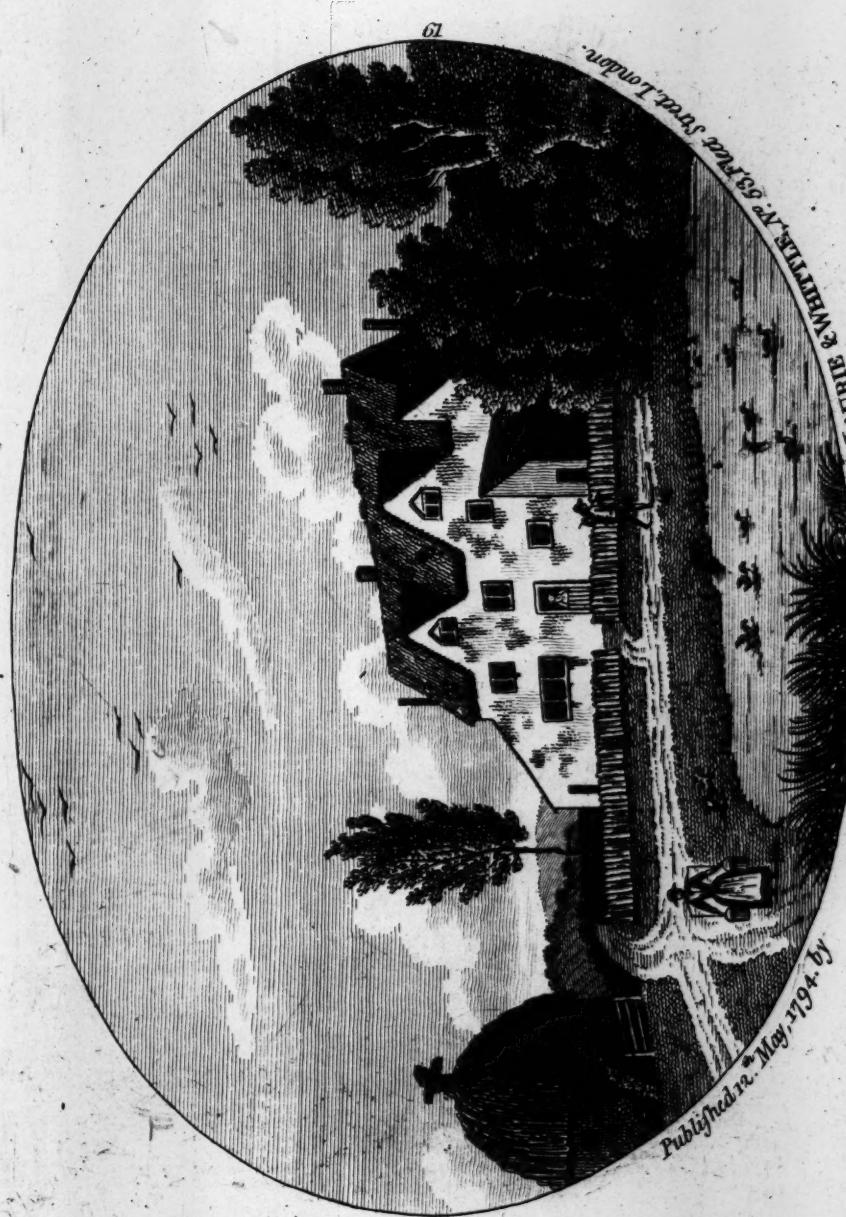
A Cottage near Bexley, in Kent.





A Castle in the Island of Guernsey.





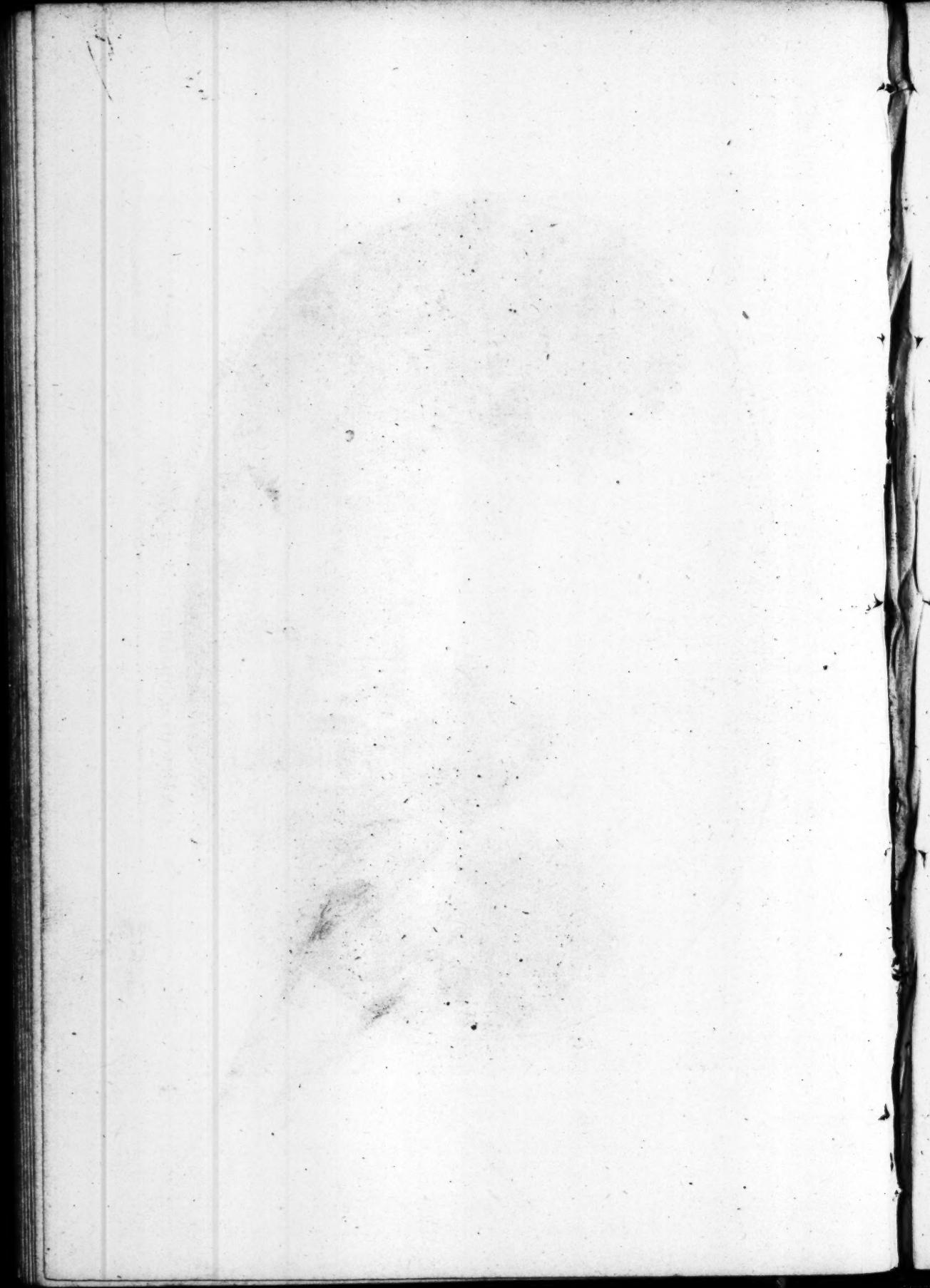
A Farm near Oakham, in Rutlandshire.

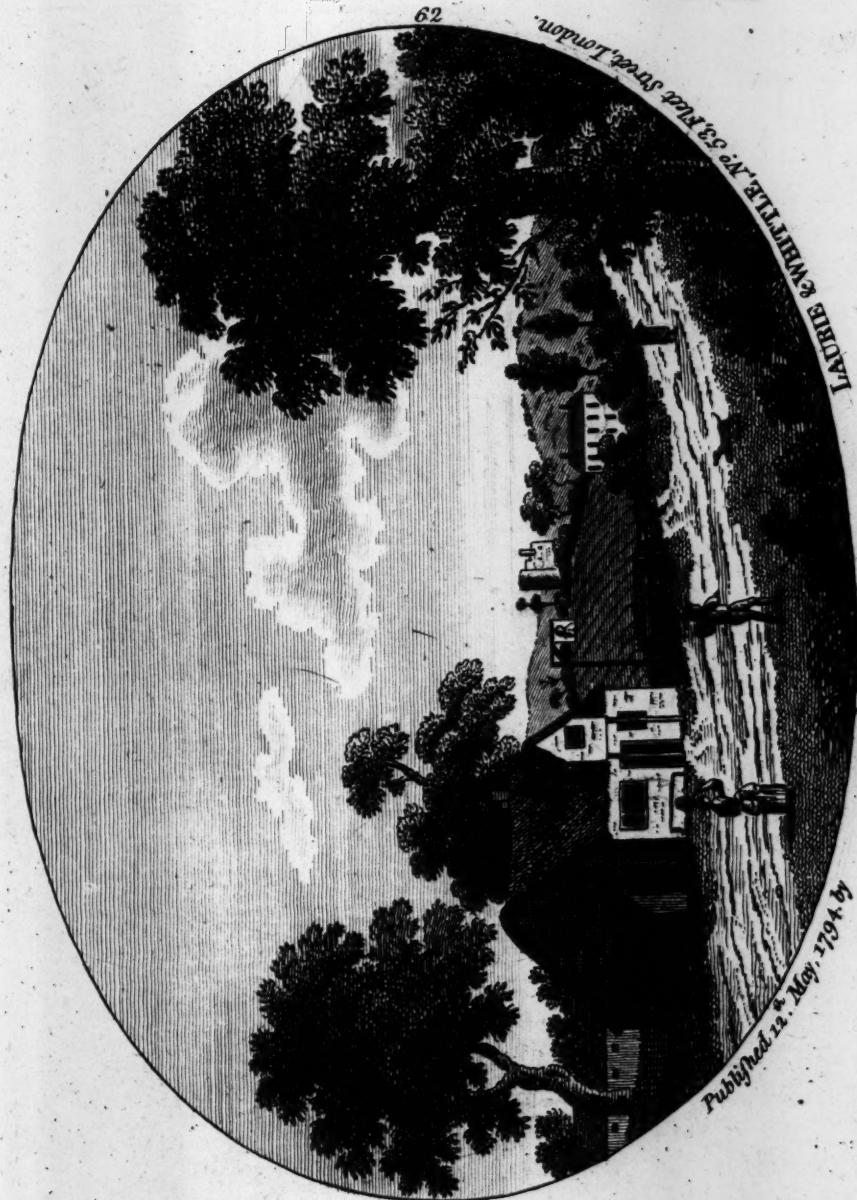
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Published in May 1794 by

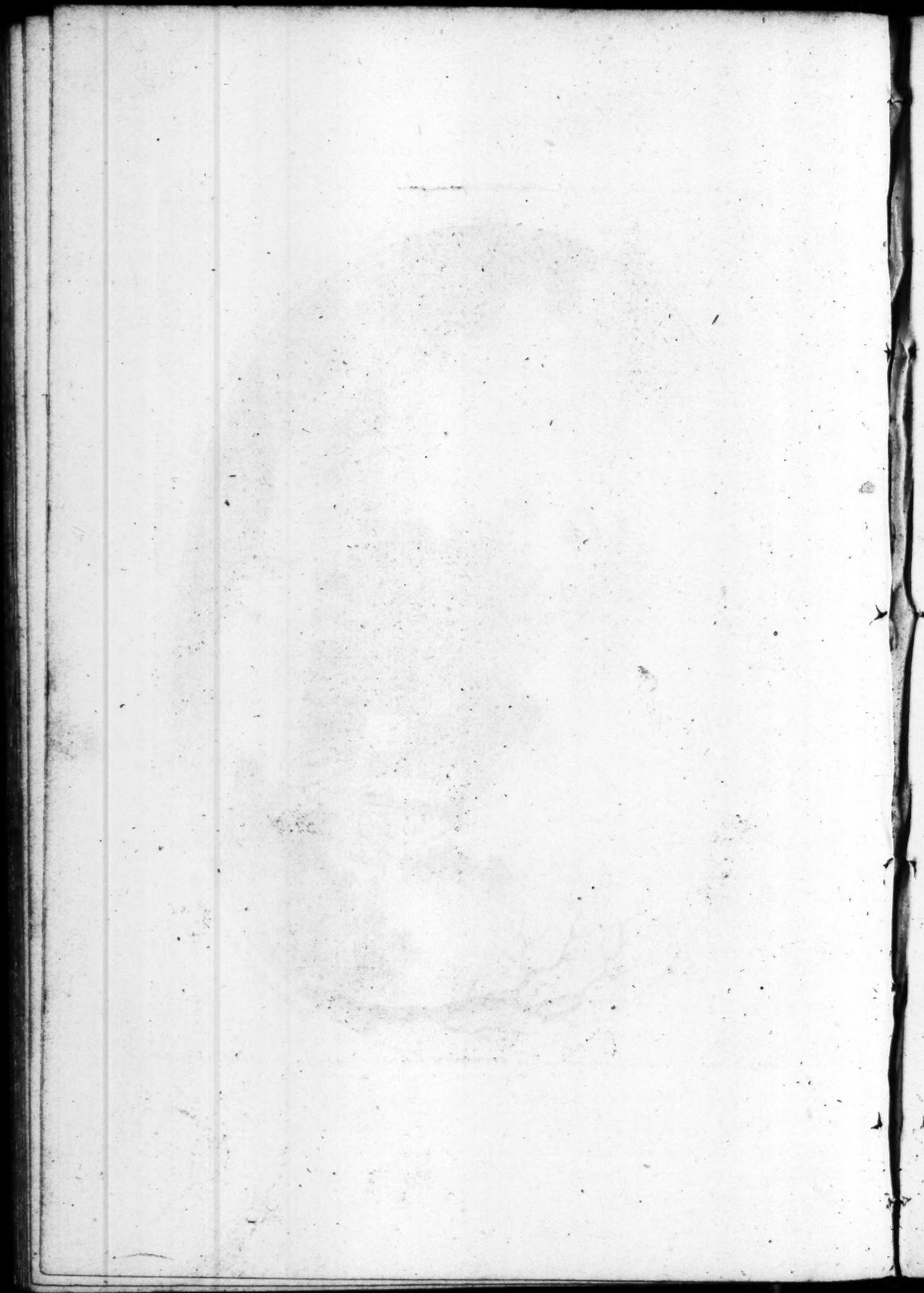
LADIE & WHITFEE

Stationers to the Queen
N^o 63 Newgate Street
London.





A View near Spalding, in Lincolnshire.



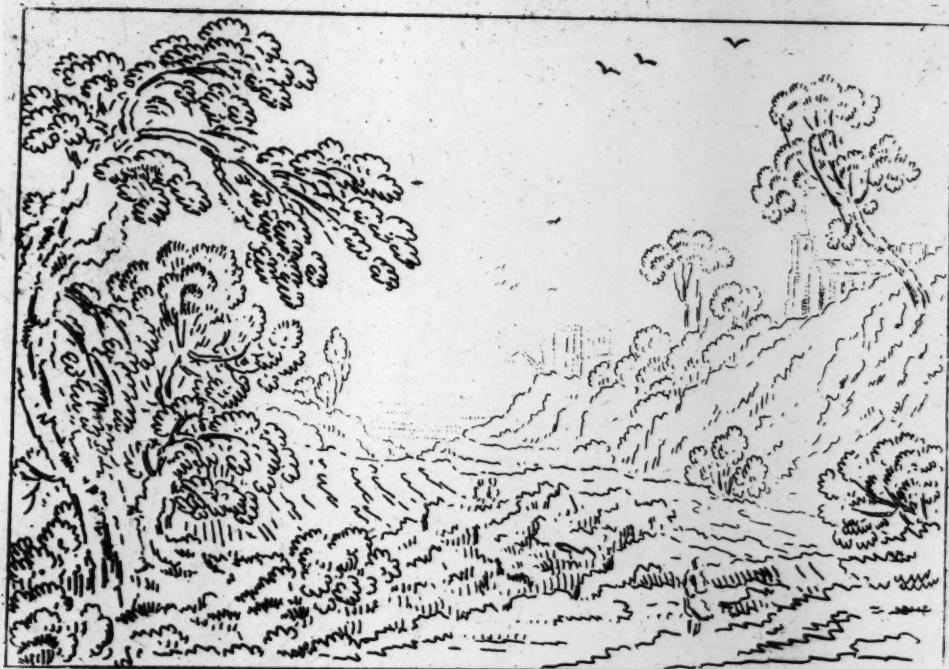


Published 12th May, 1794. by

A Water Mill near Newark, in Nottinghamshire.

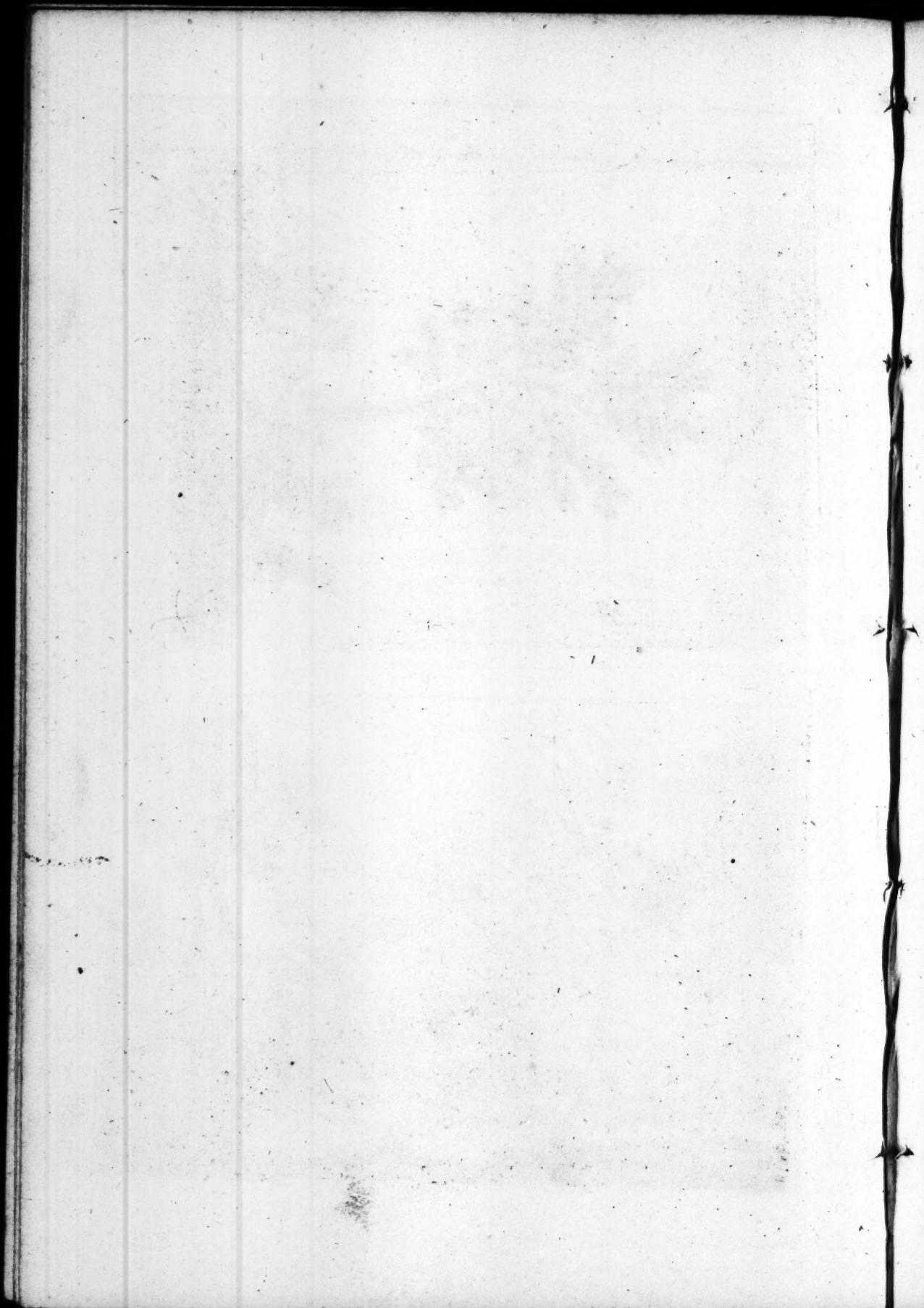
LAURIE & WHITFIELD,
33, Fleet Street, London.

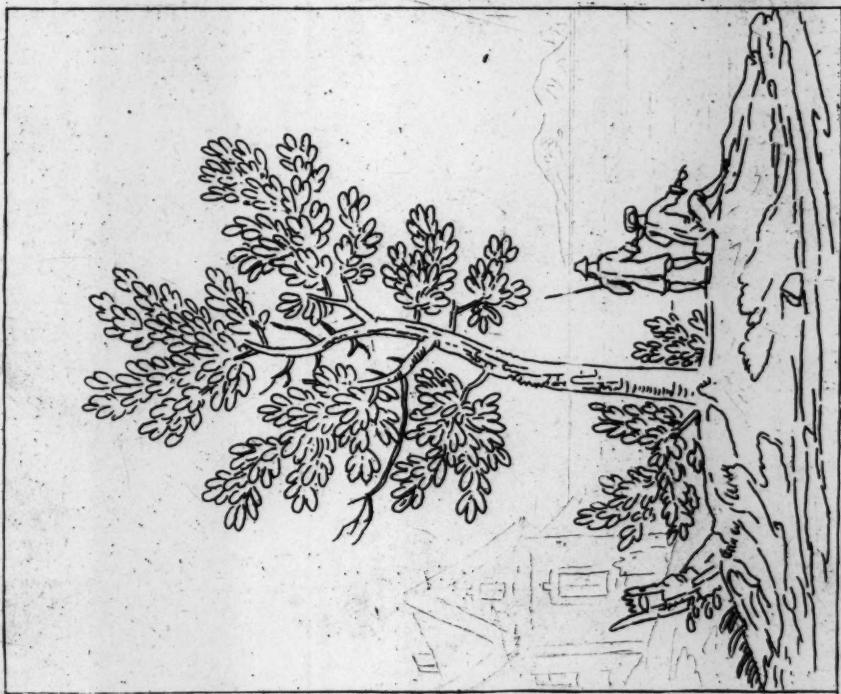
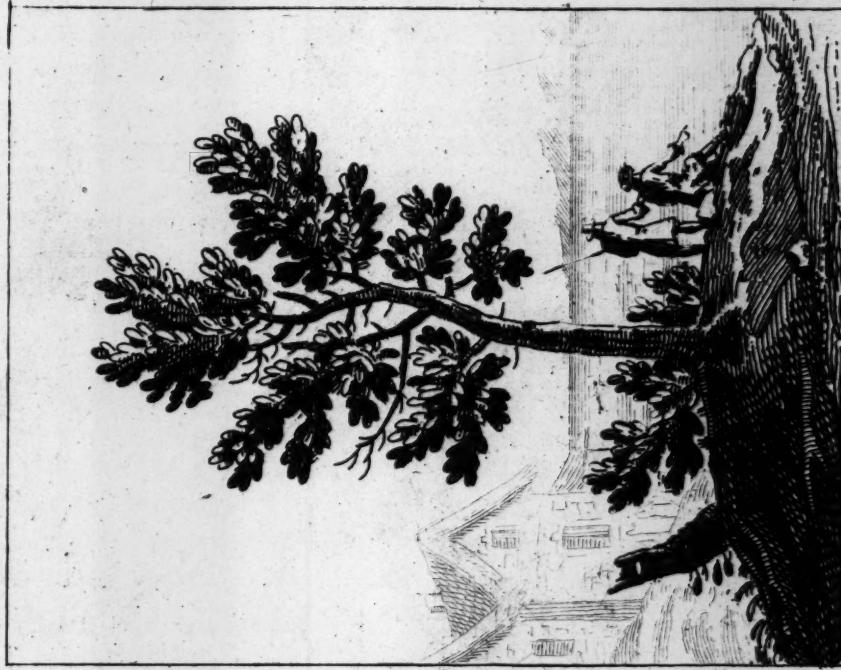


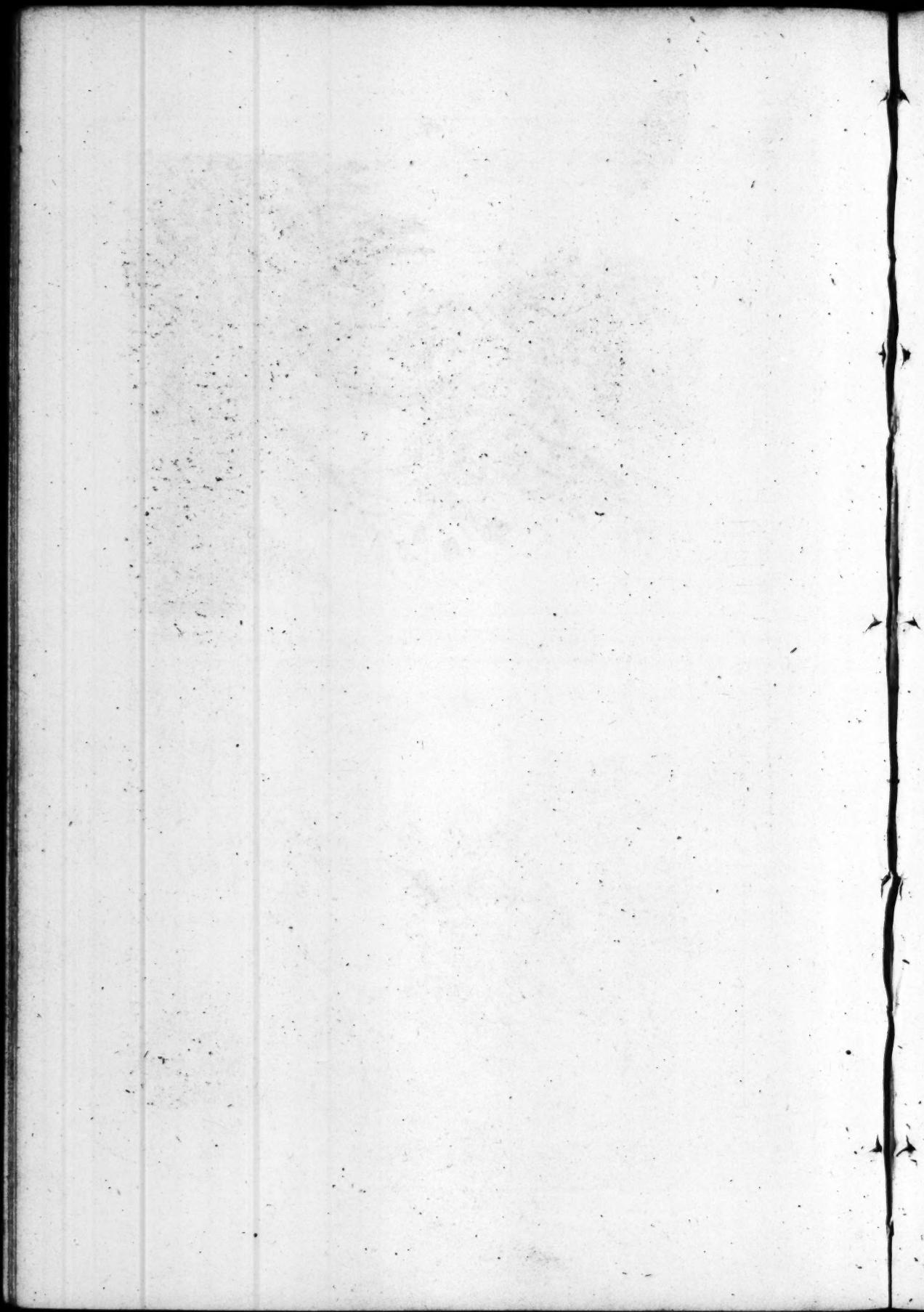








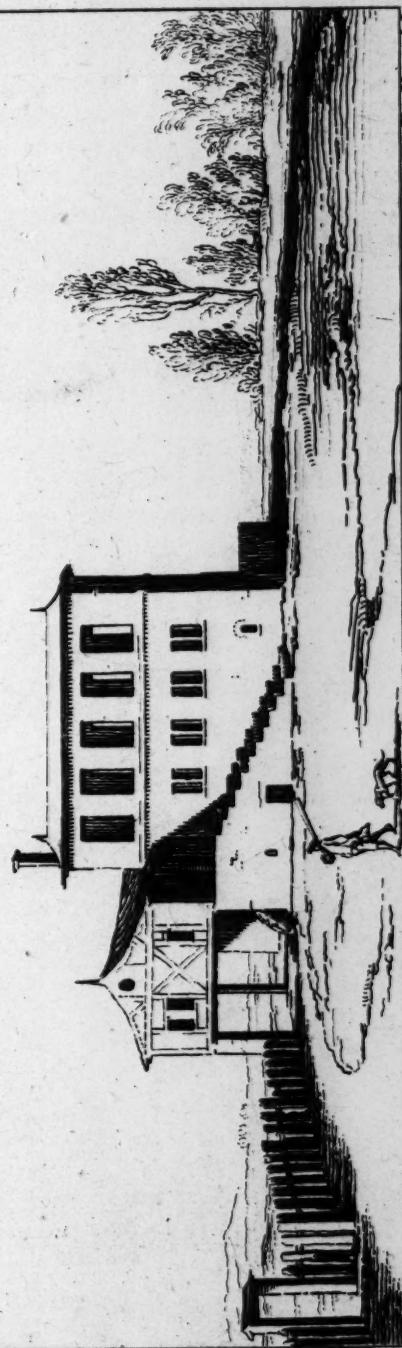


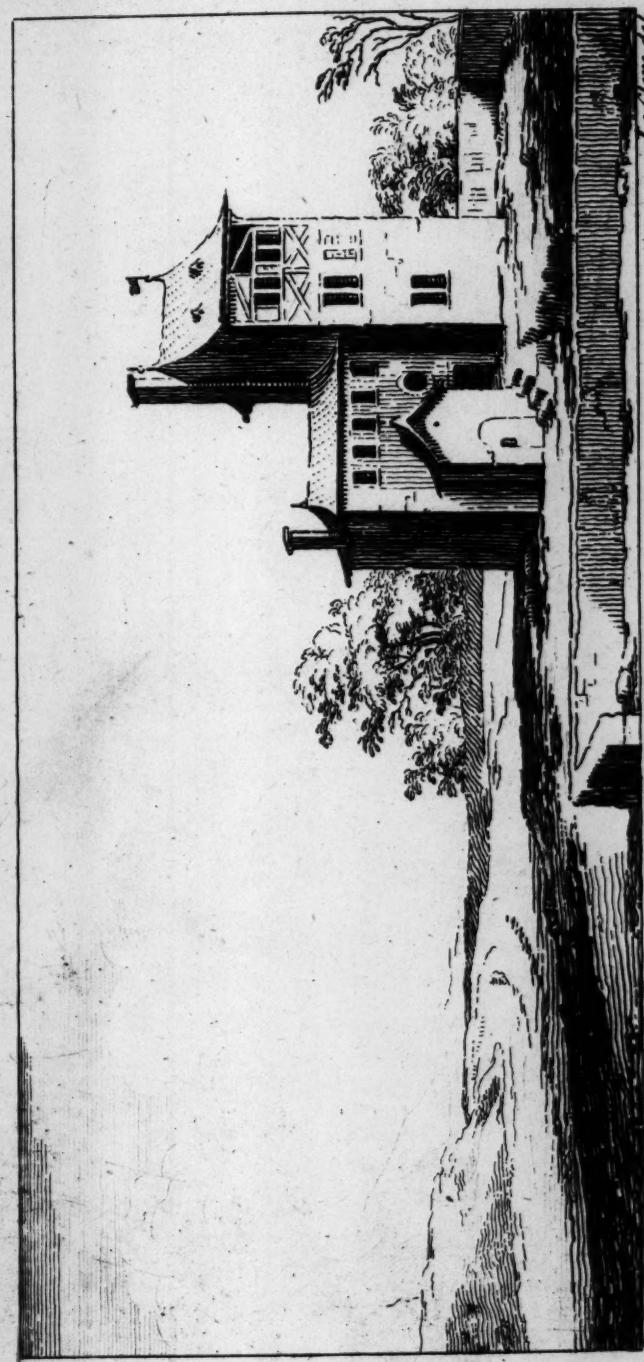




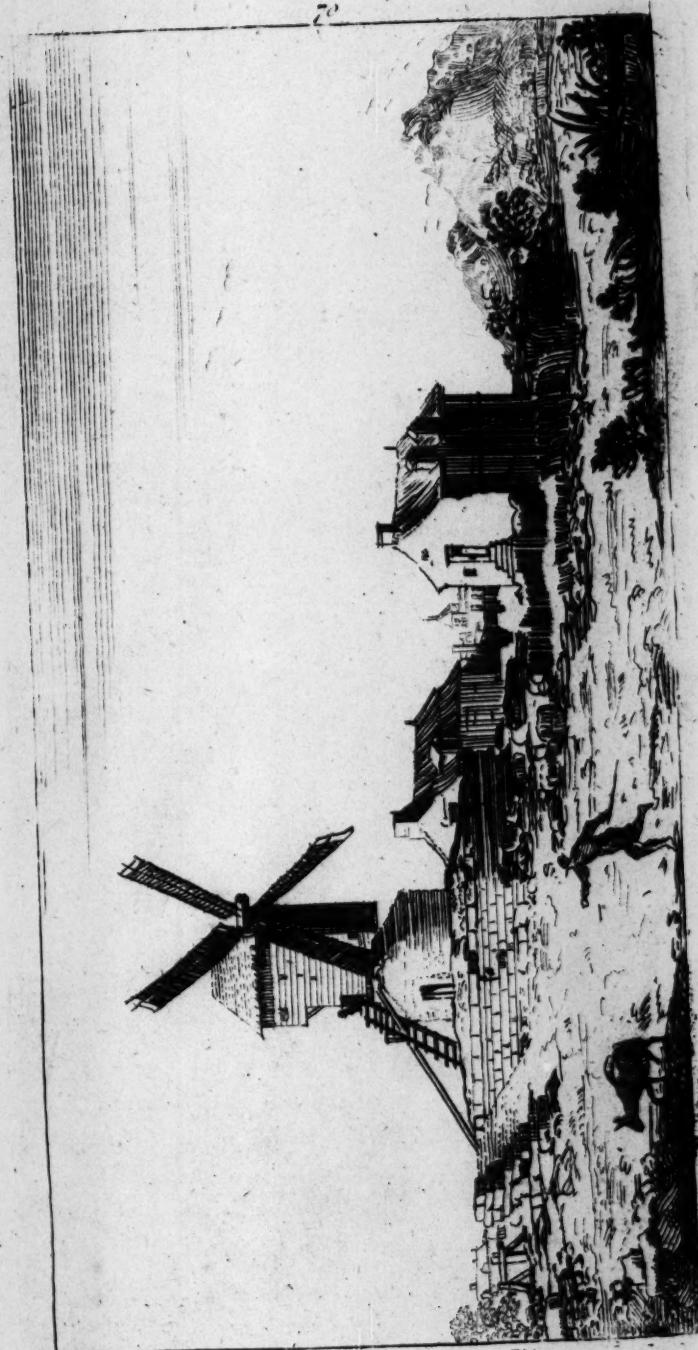


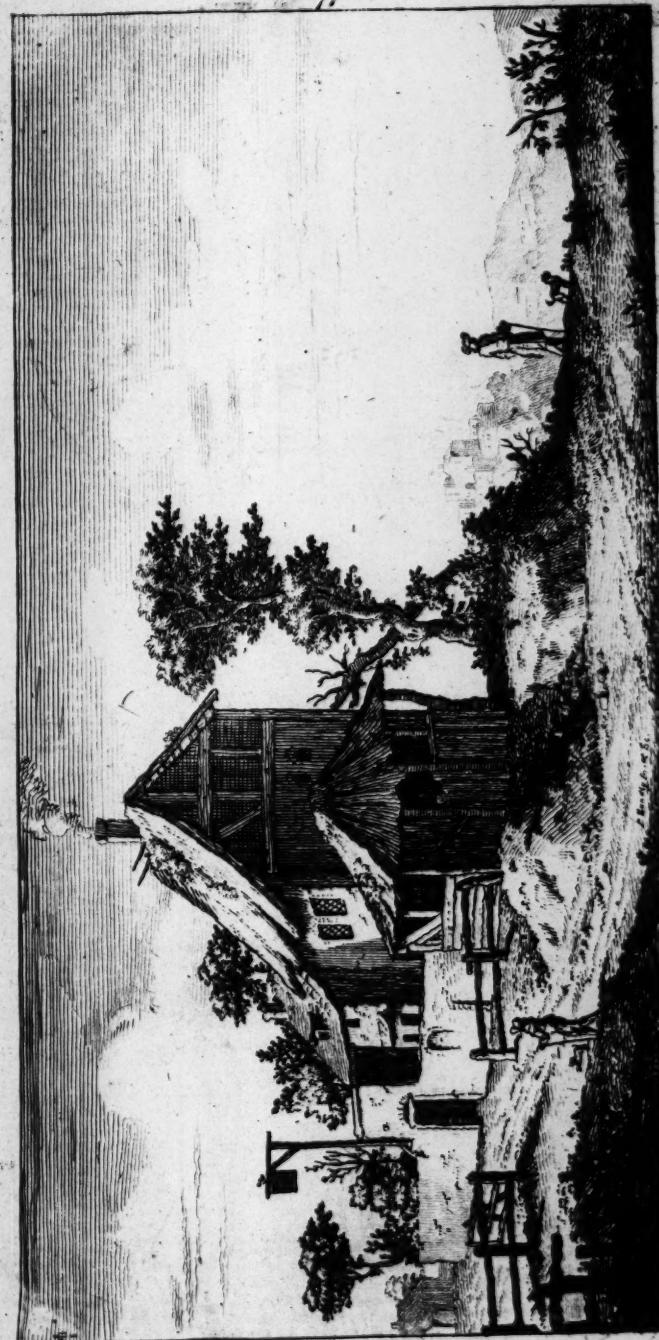
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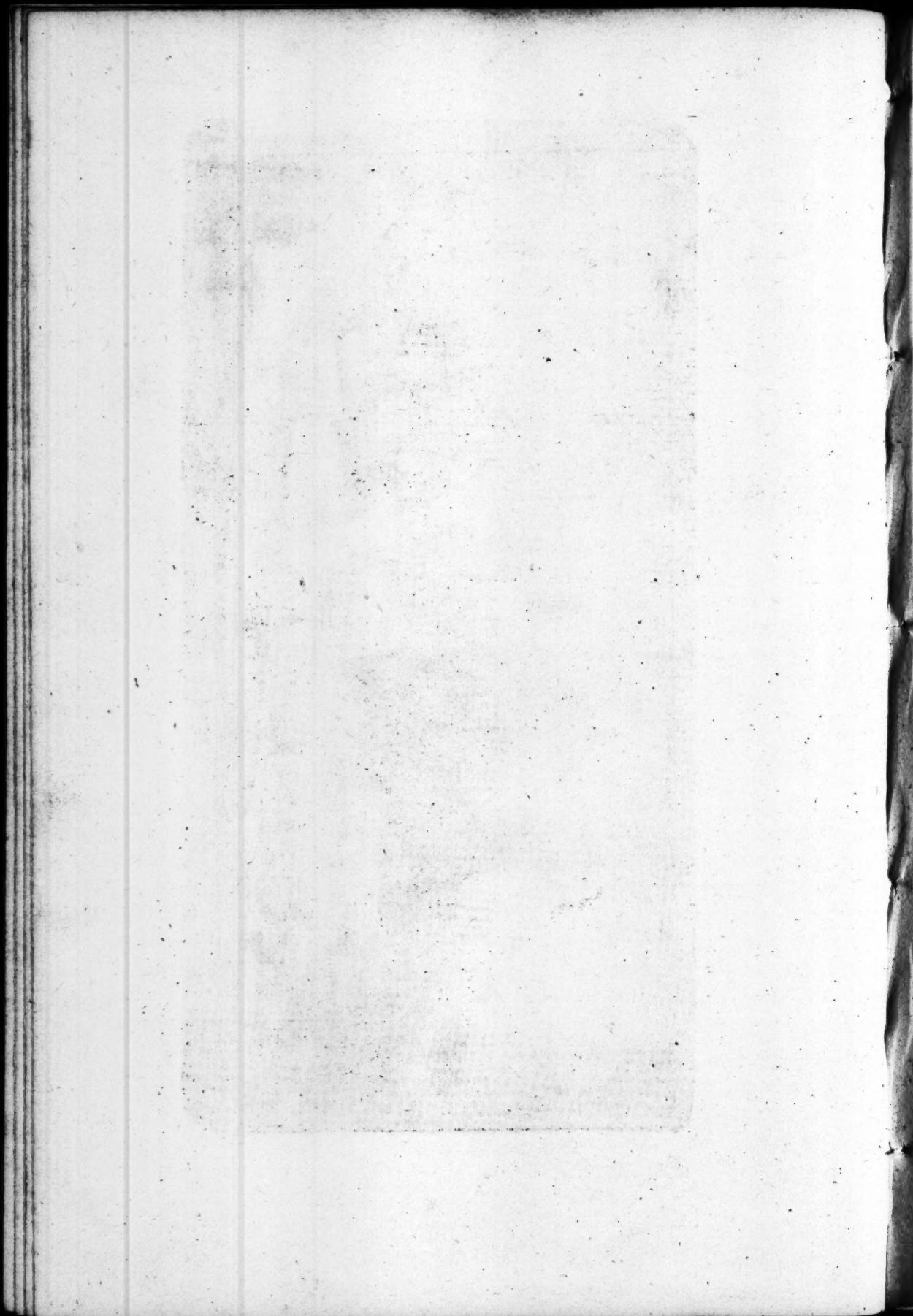


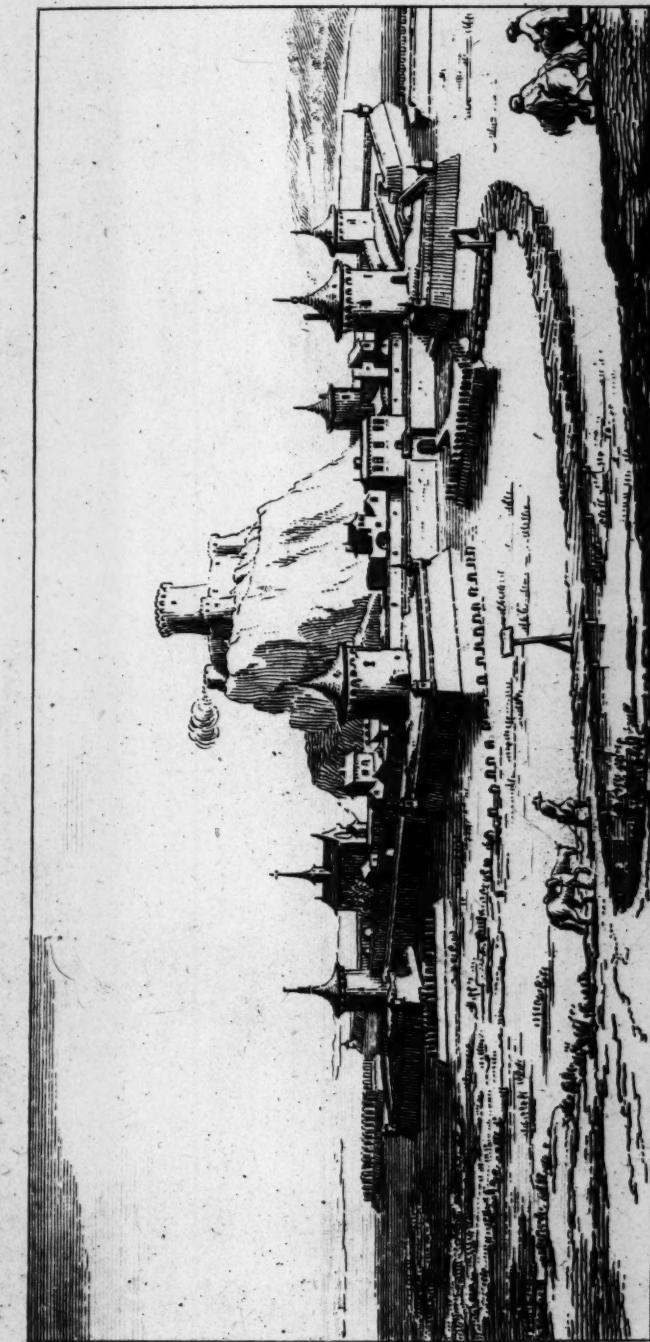


Le Dernier

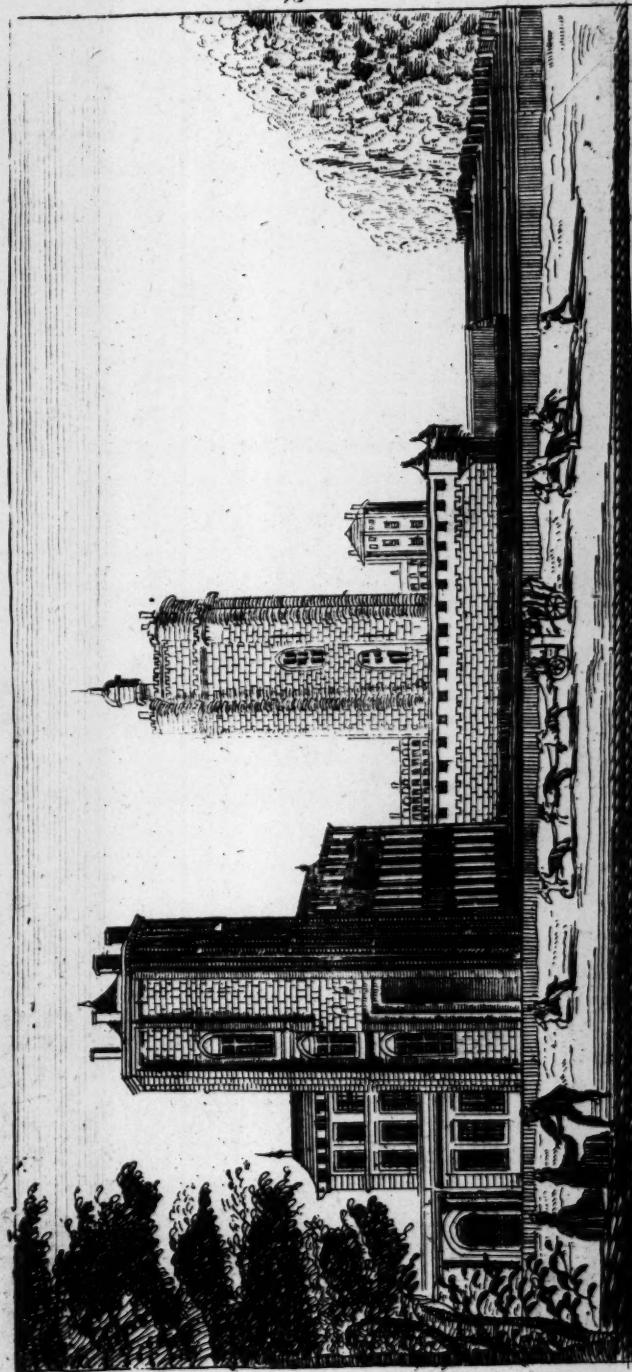


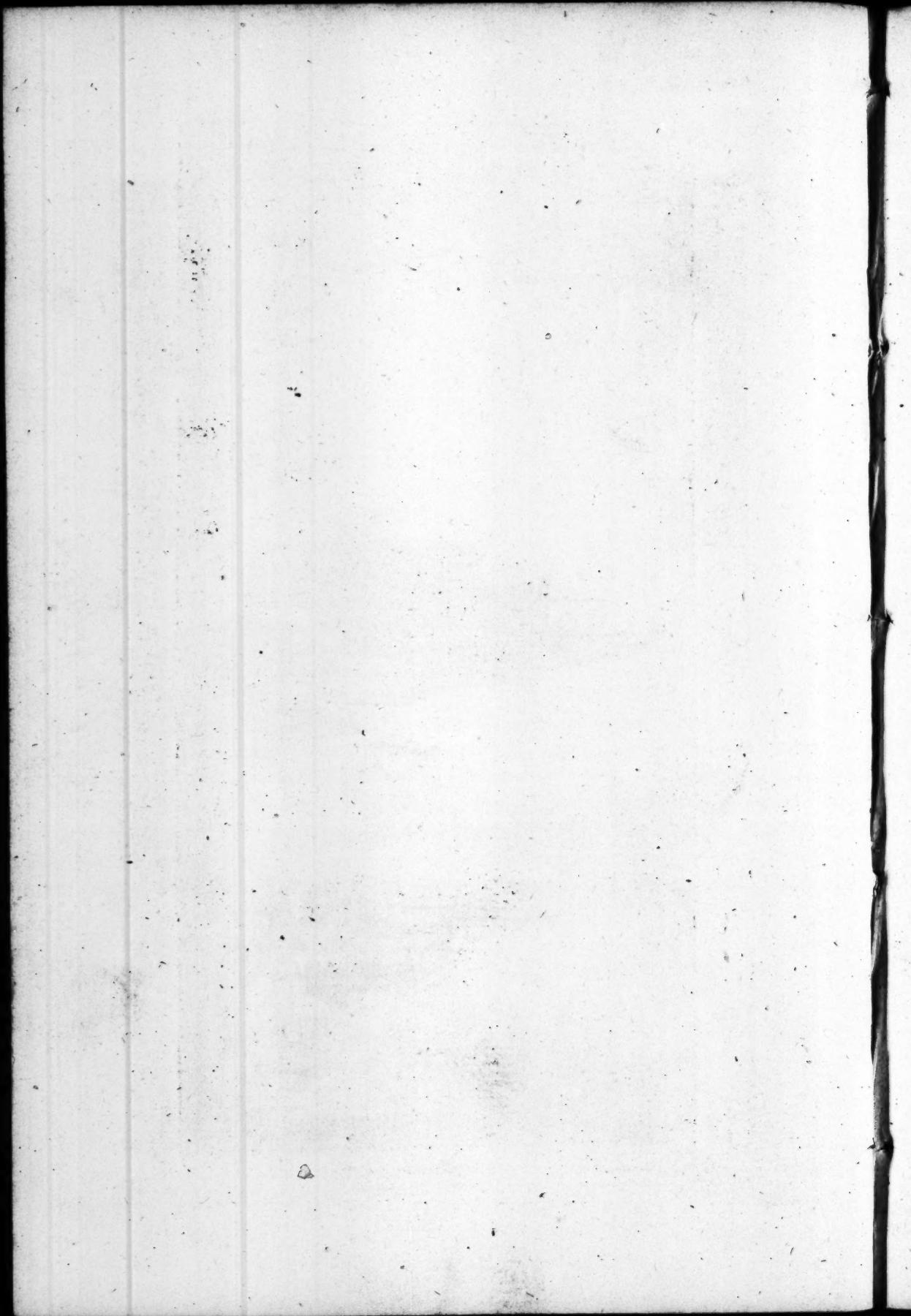


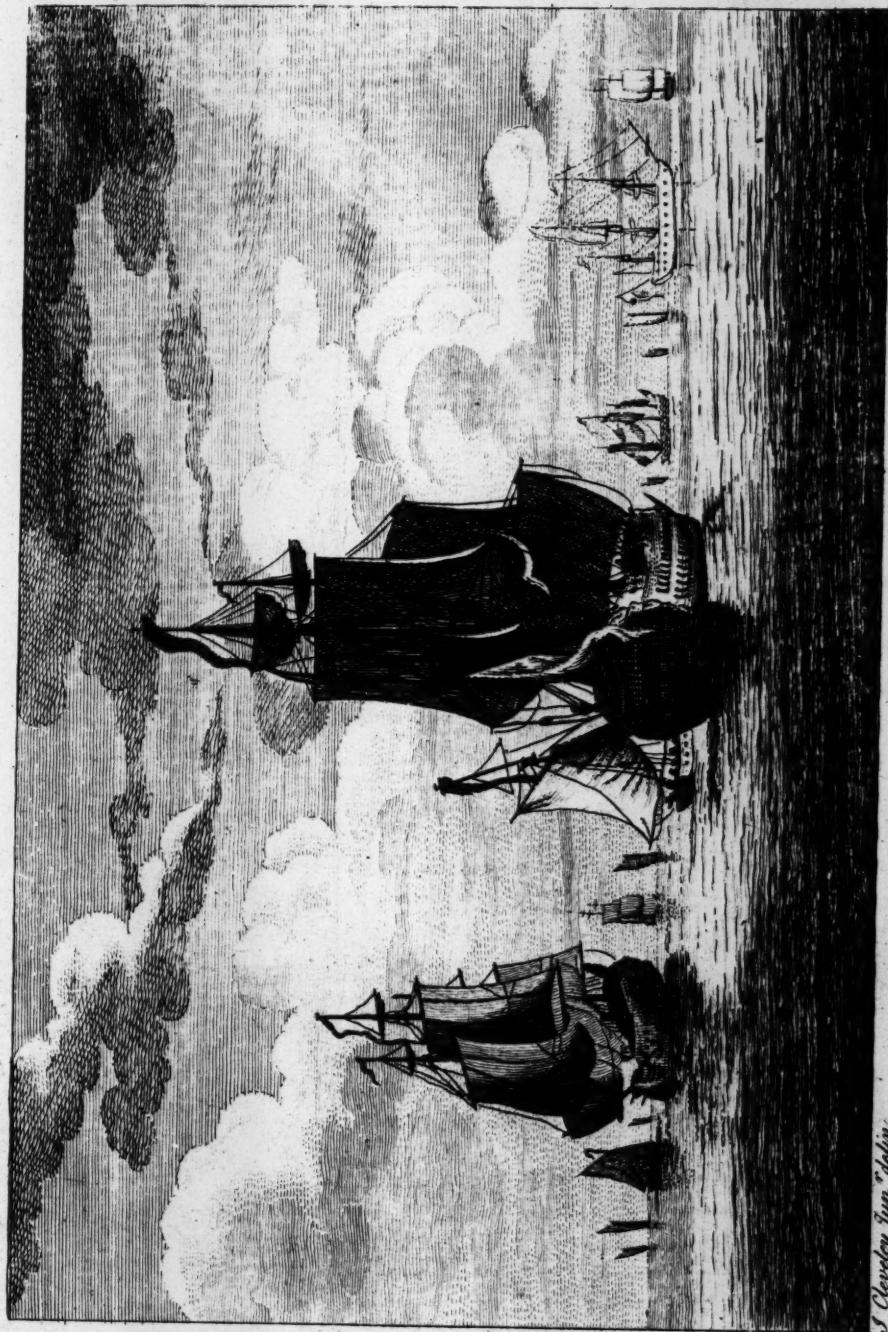






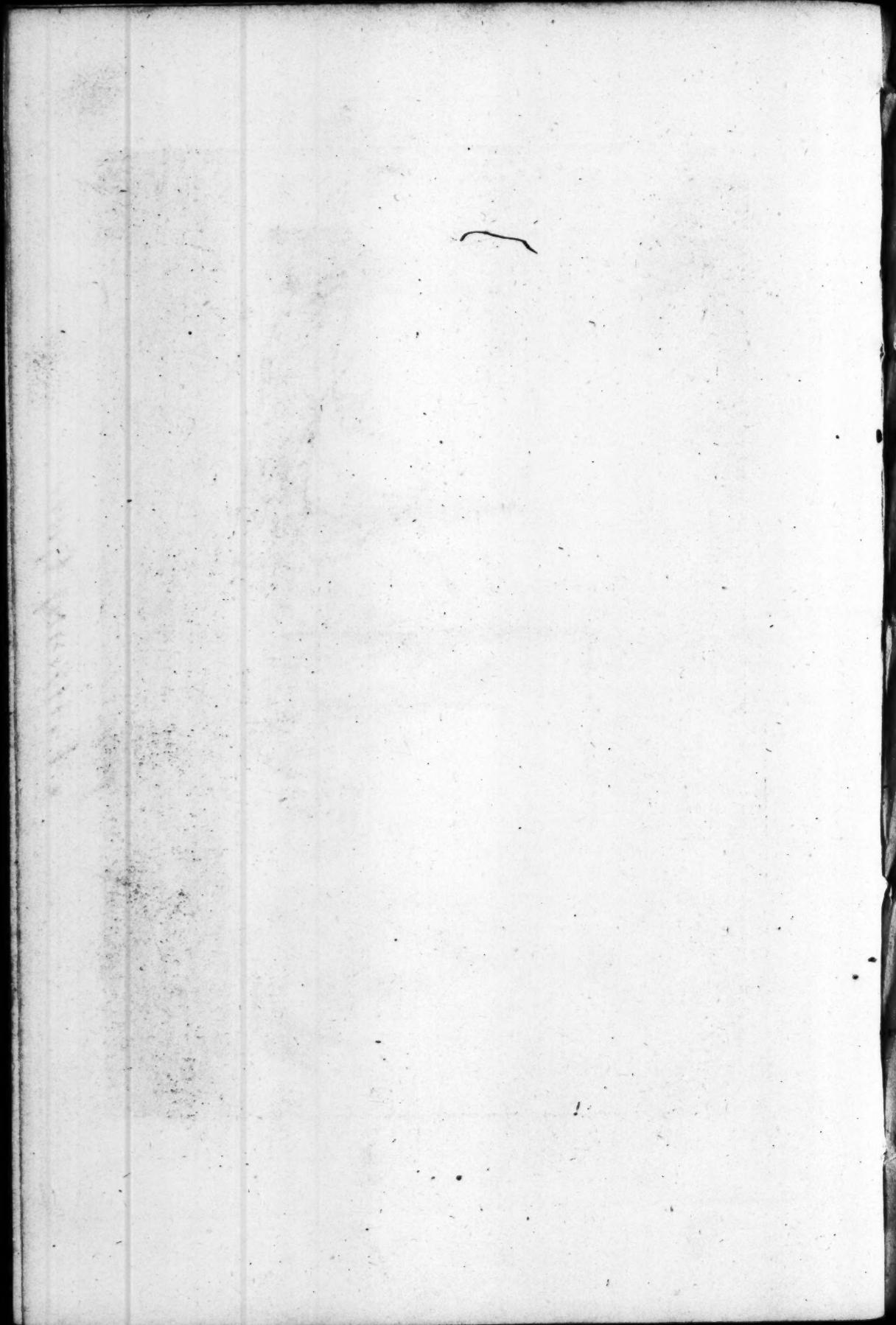


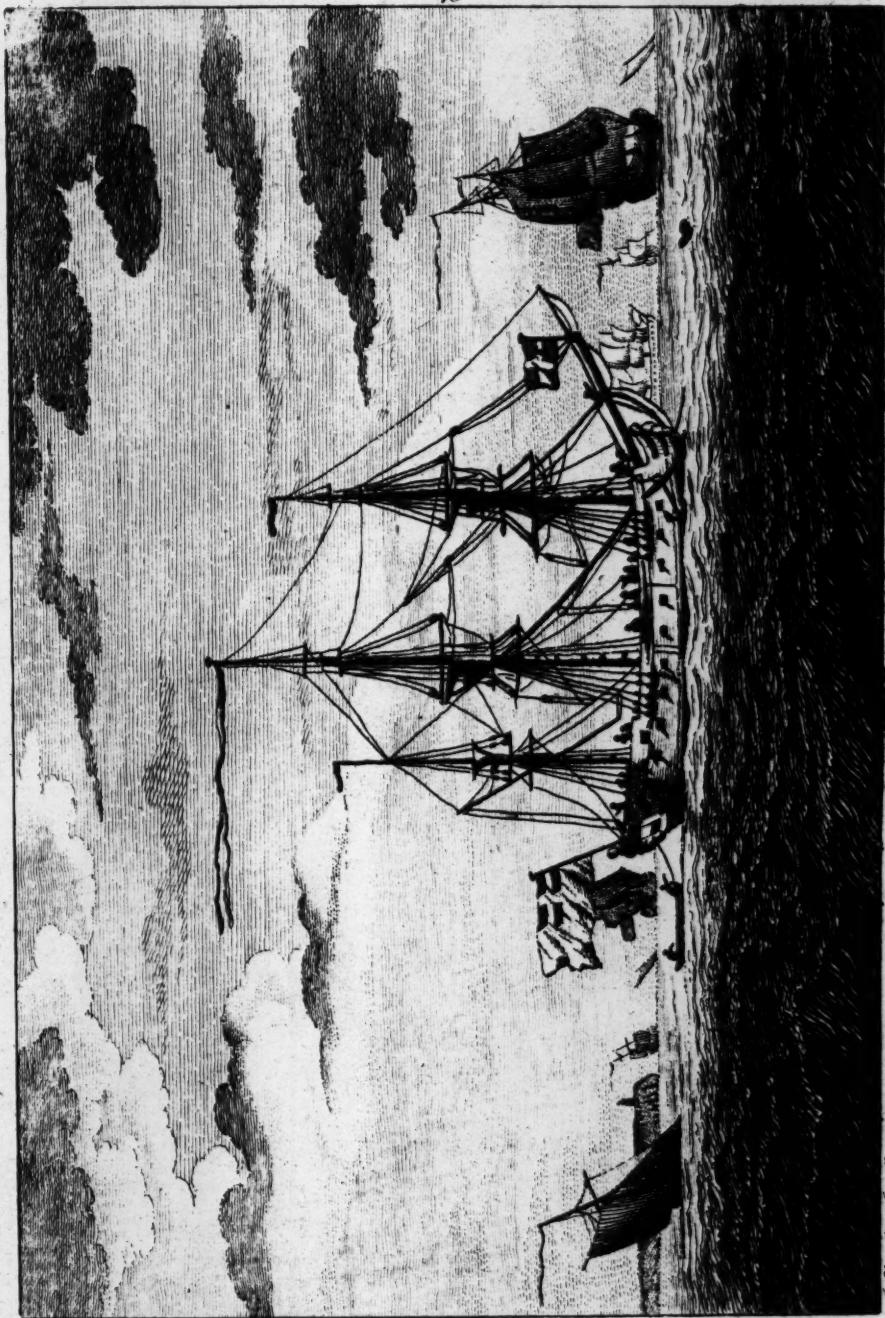




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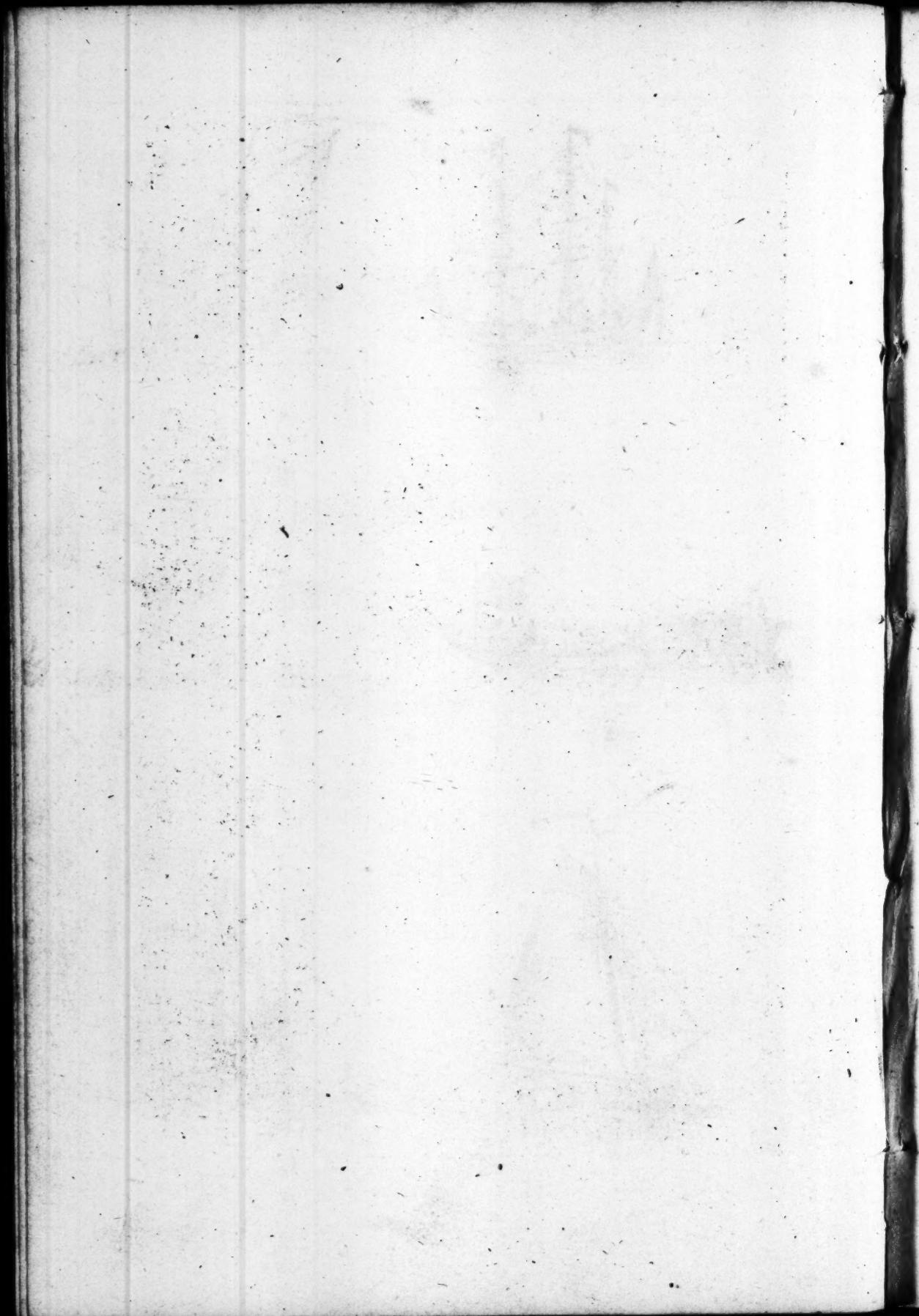
J. Cleverley Jun. sculps:

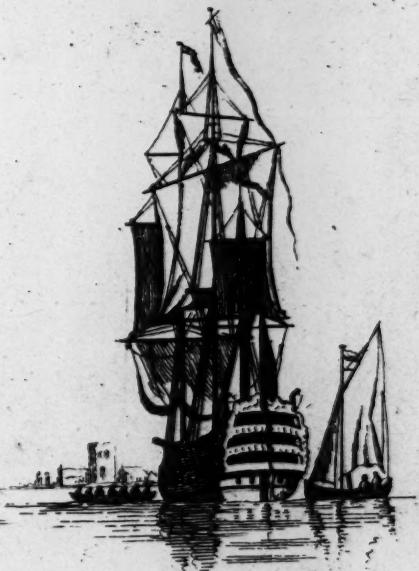


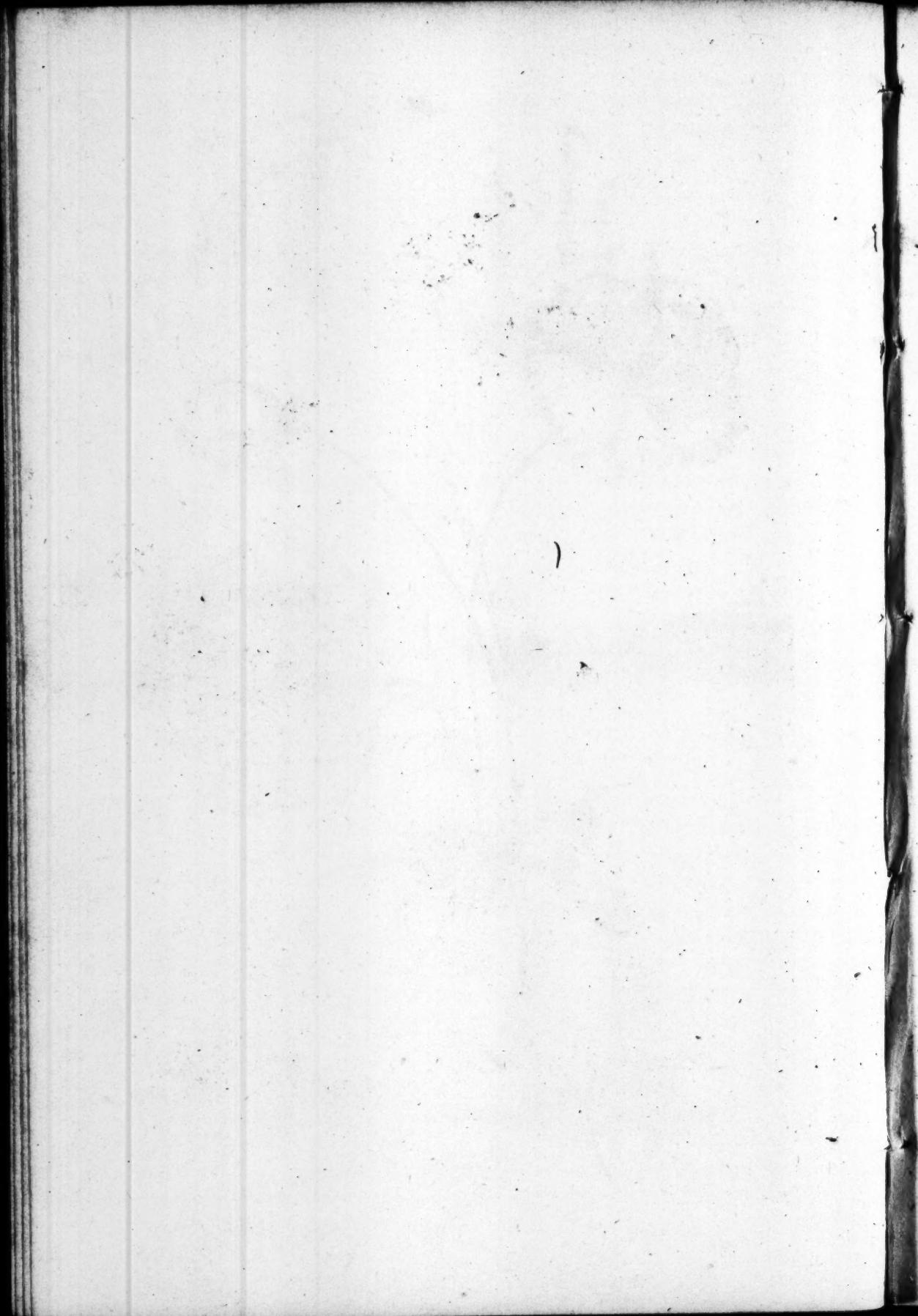


A Strong Gale.

S. Greenley Jun. delin.

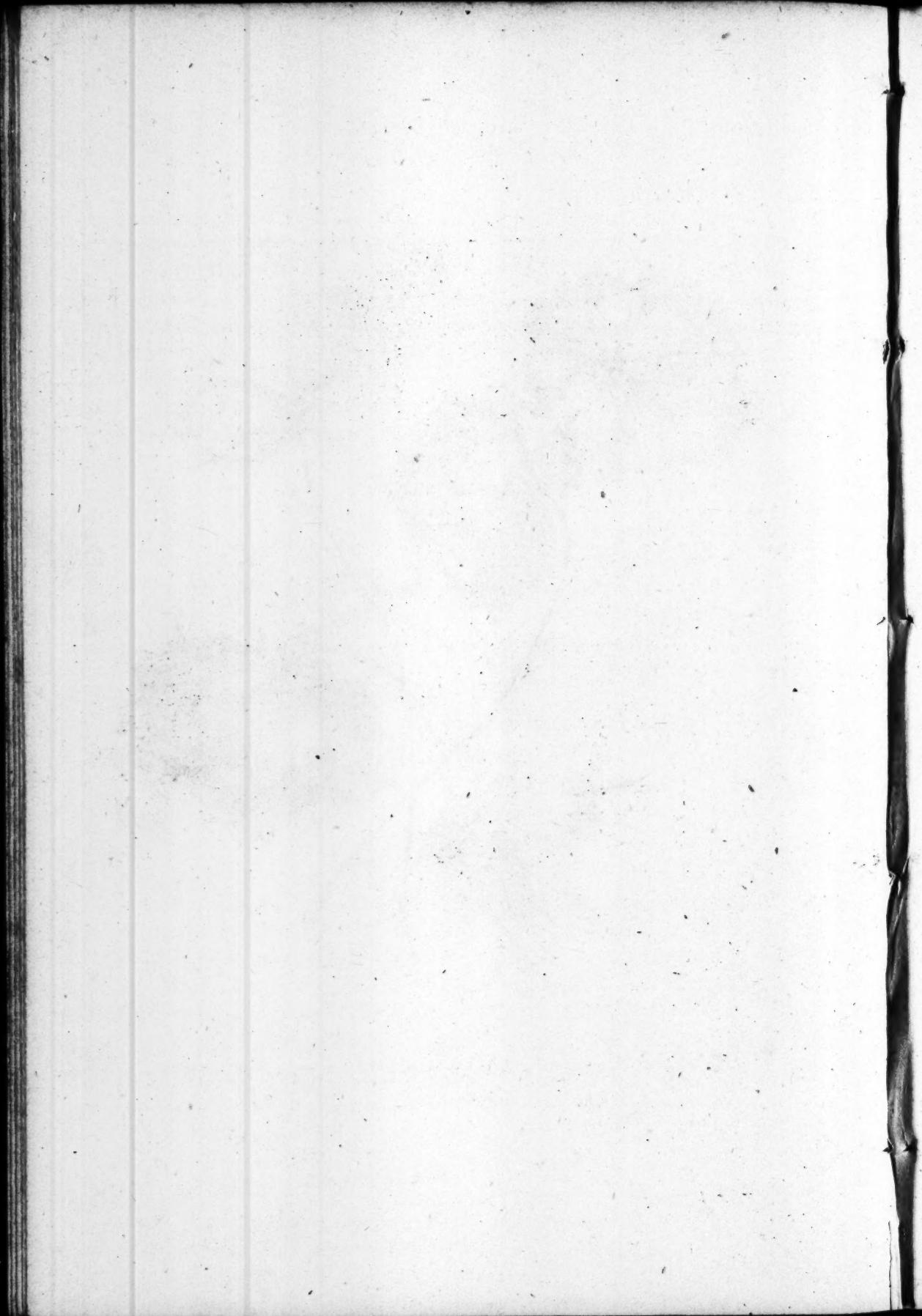








—London, Printed for Rob:t Sayer, Map & Print-seller in Fleet-street.

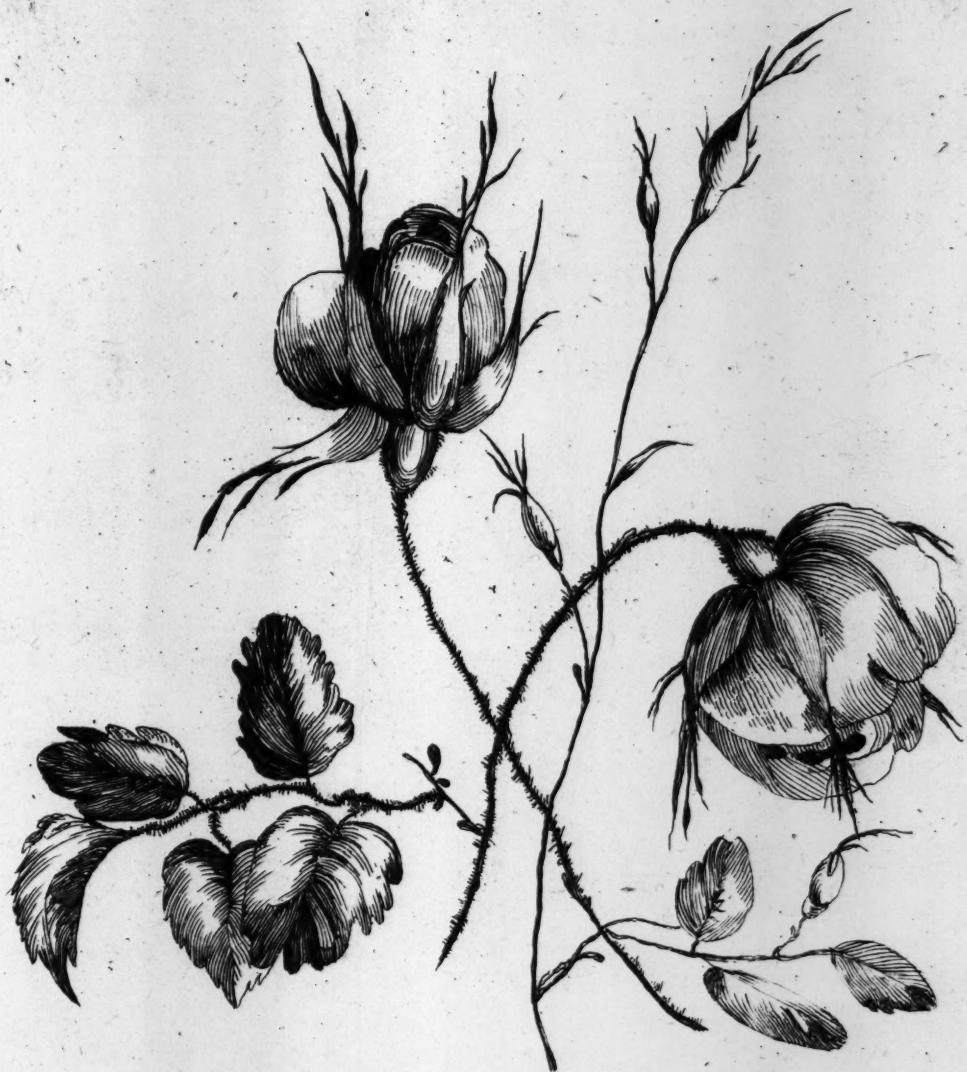








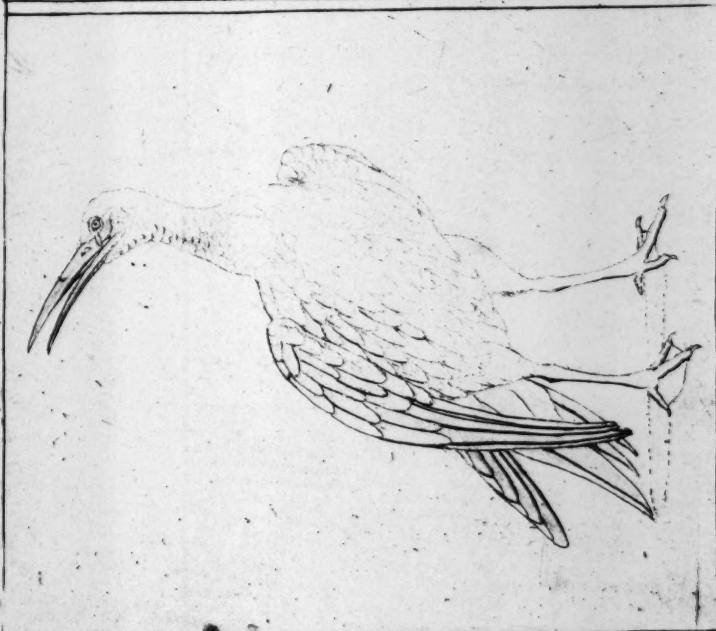
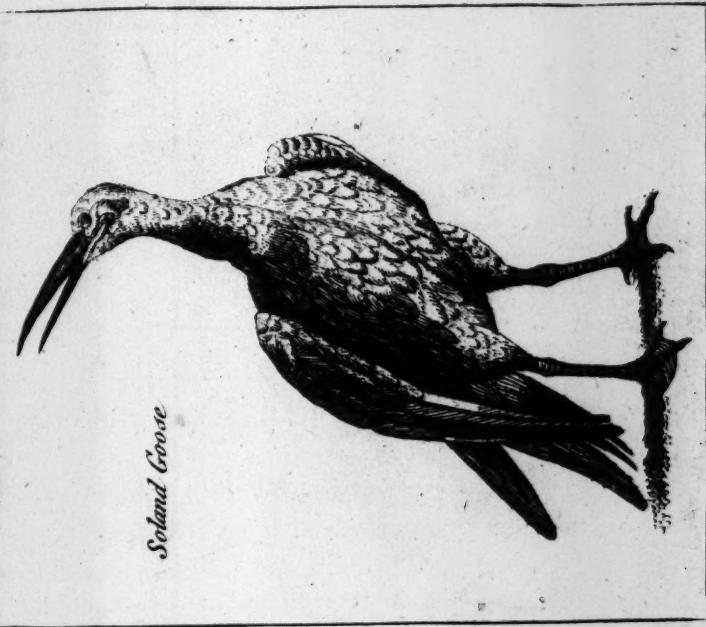
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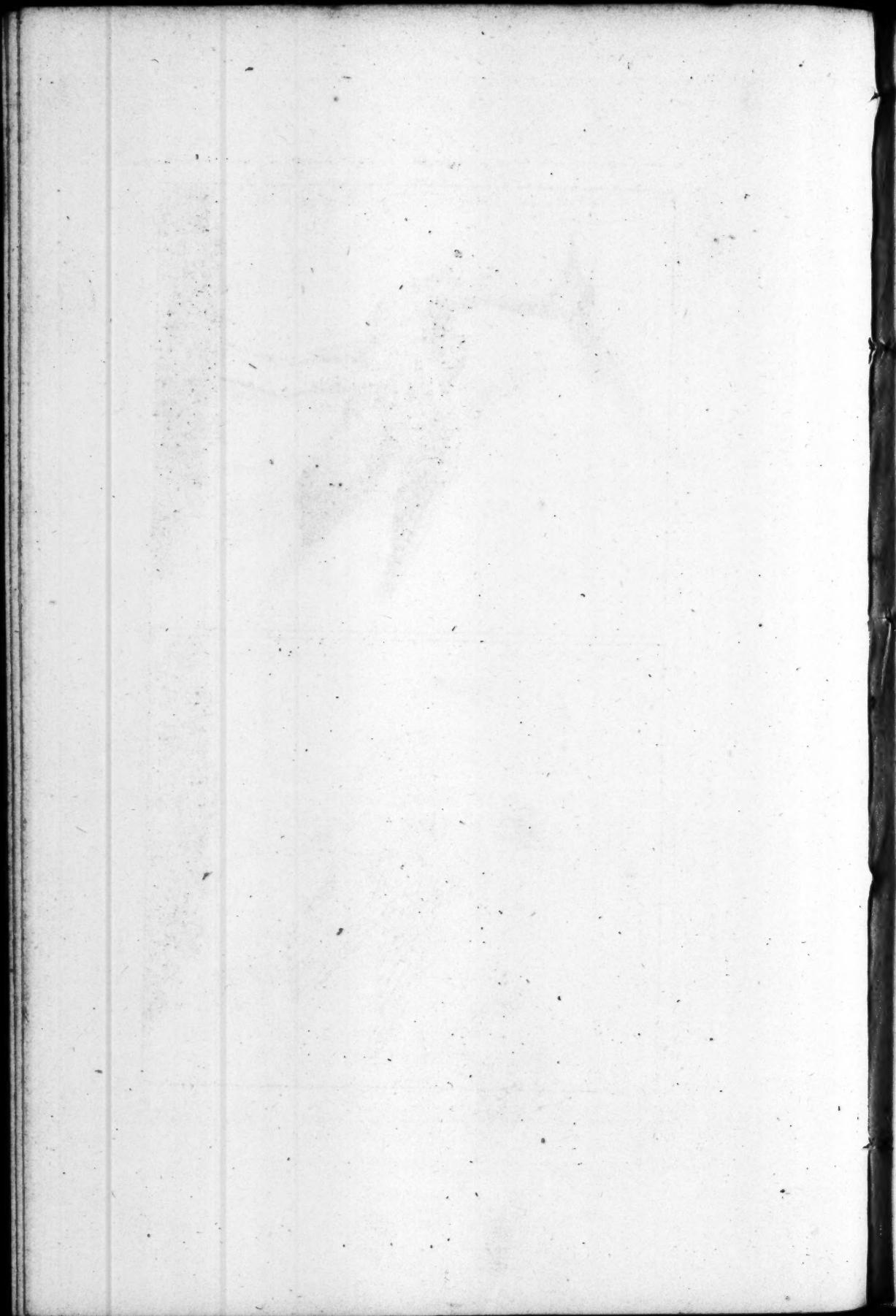


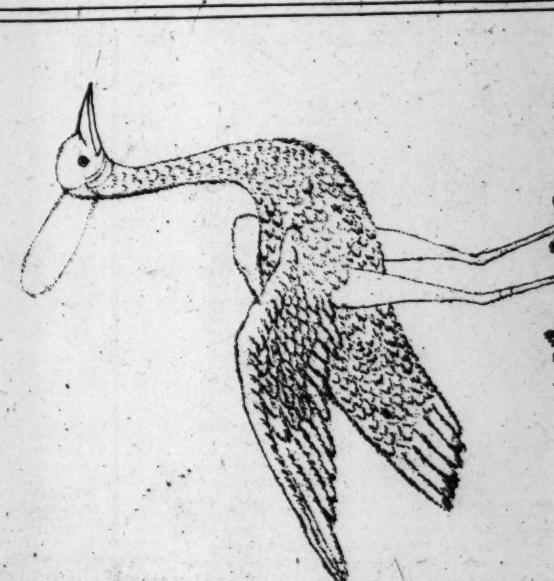
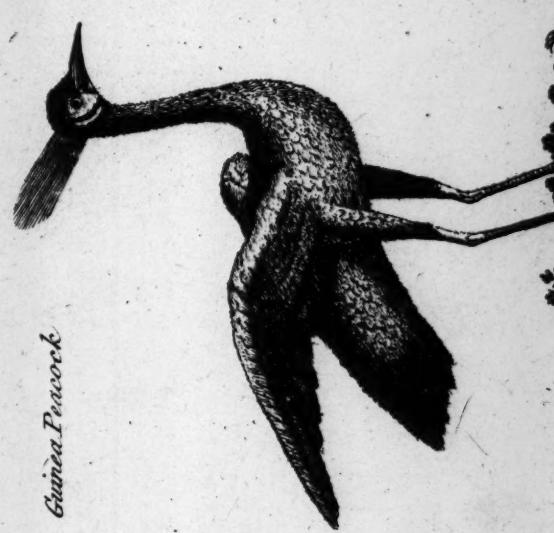


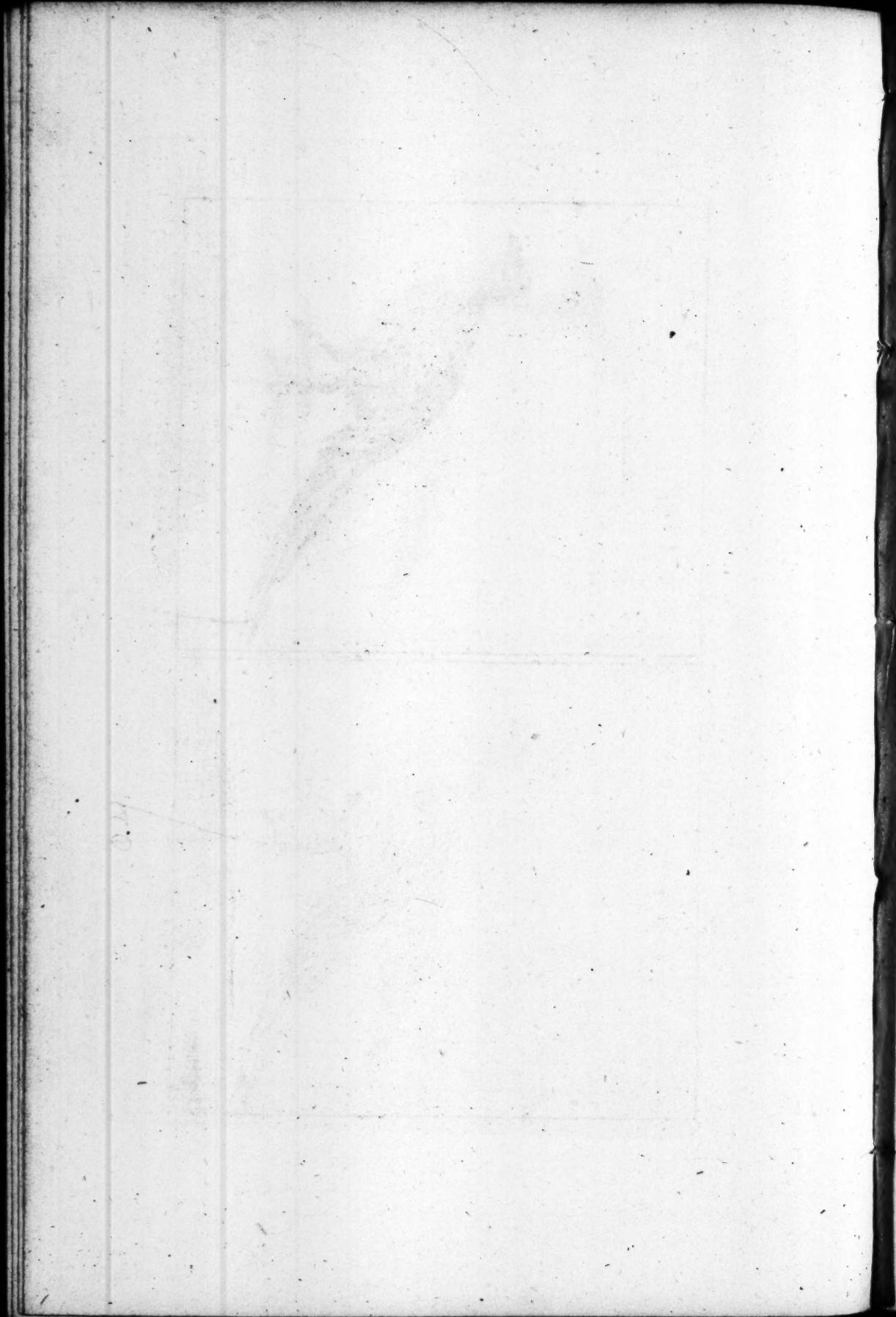




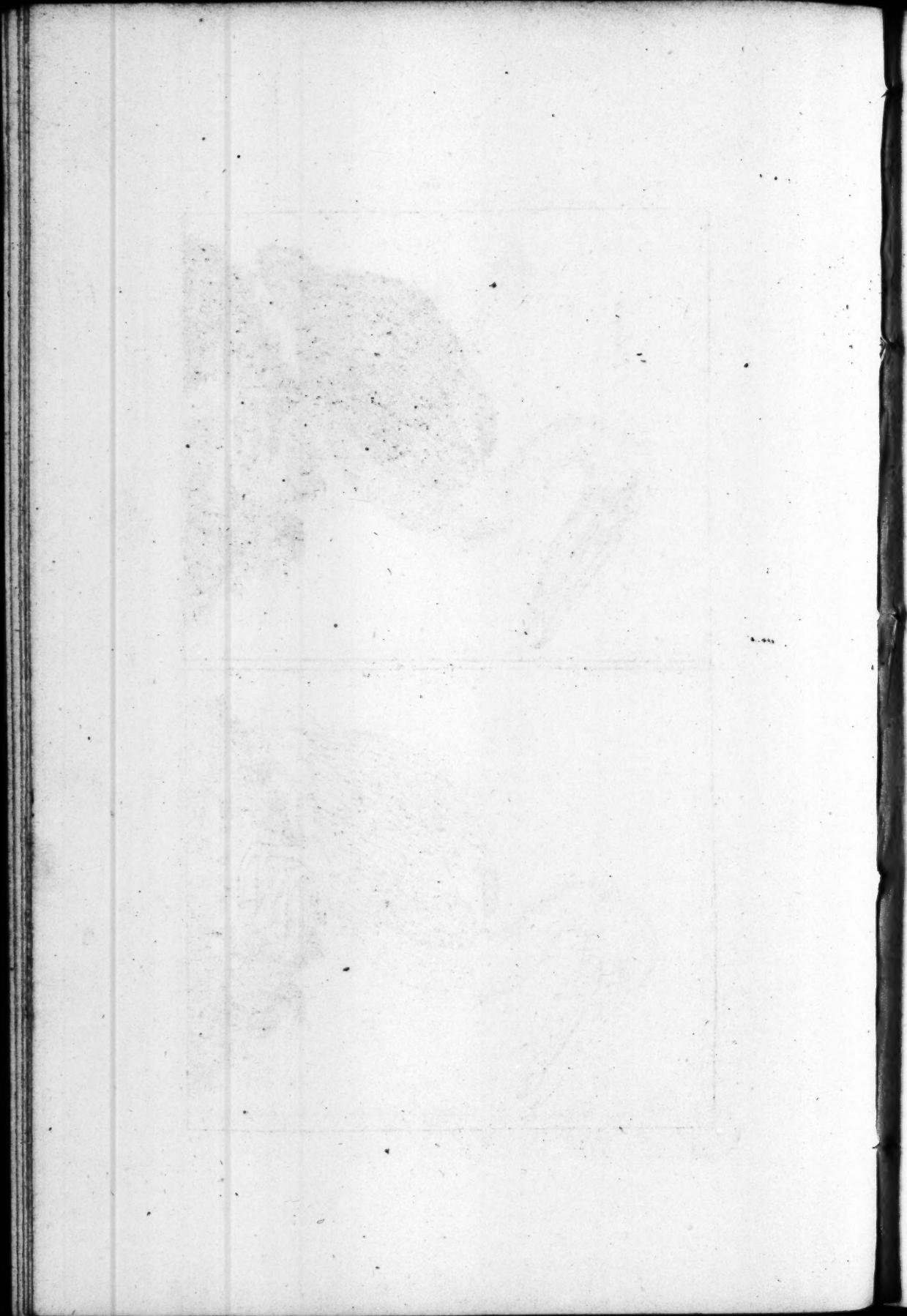




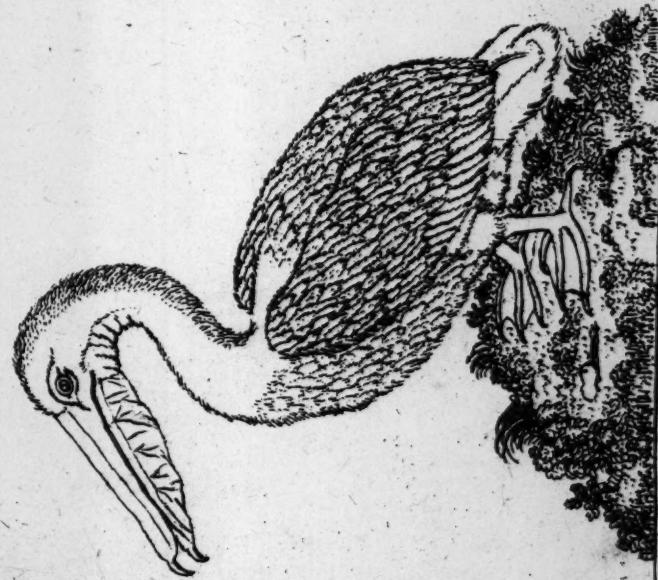
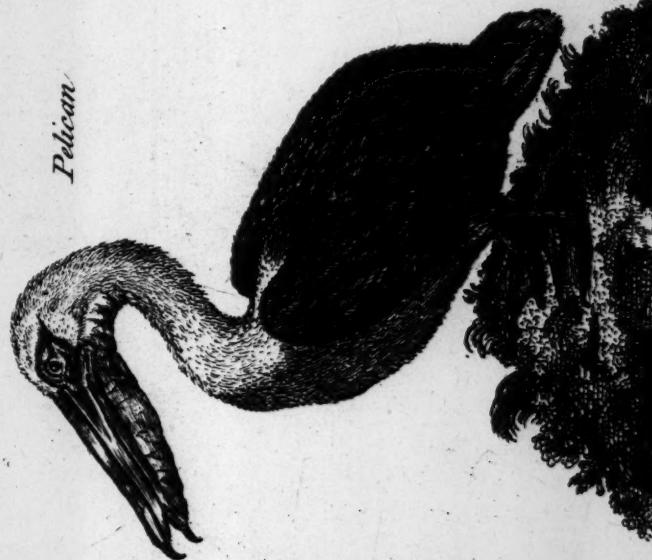


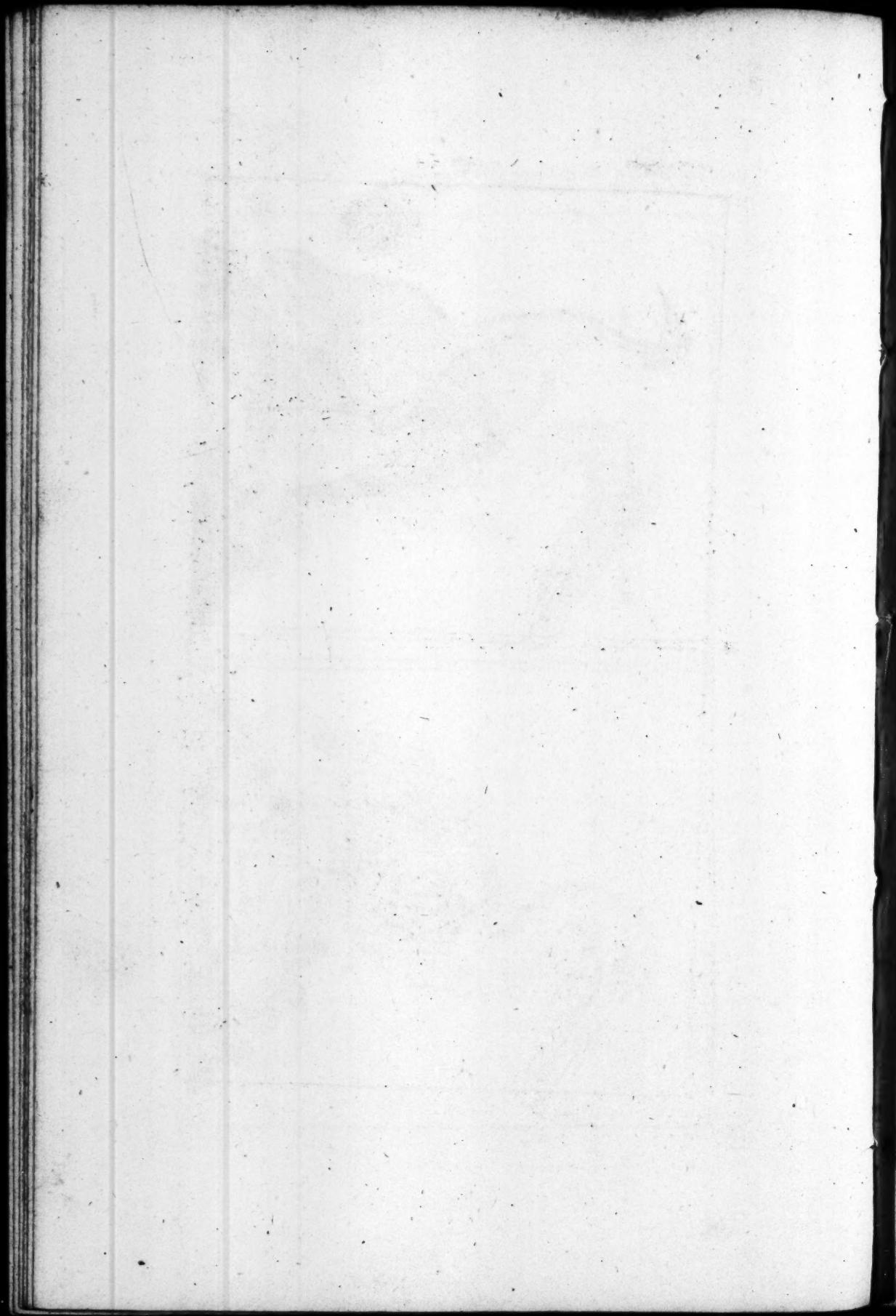


Pheasant



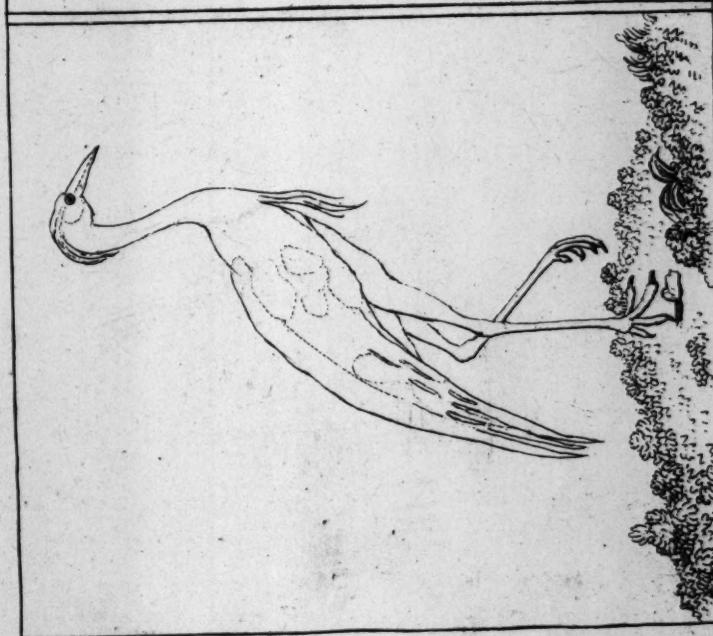
Pelican

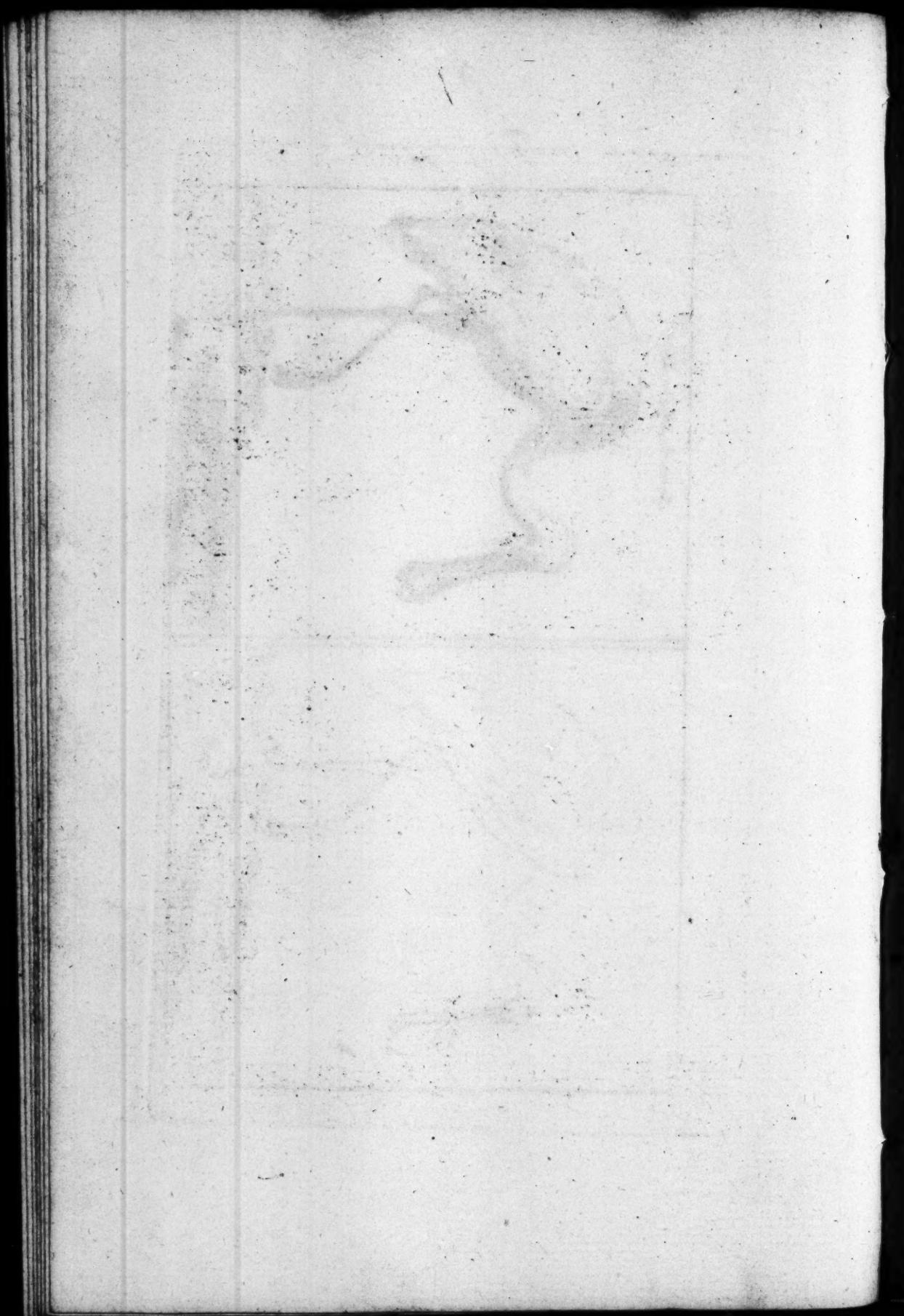




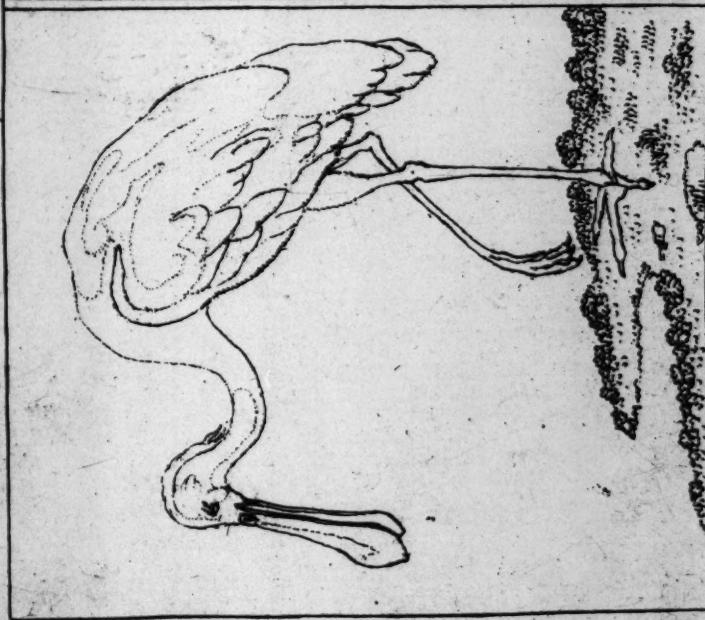
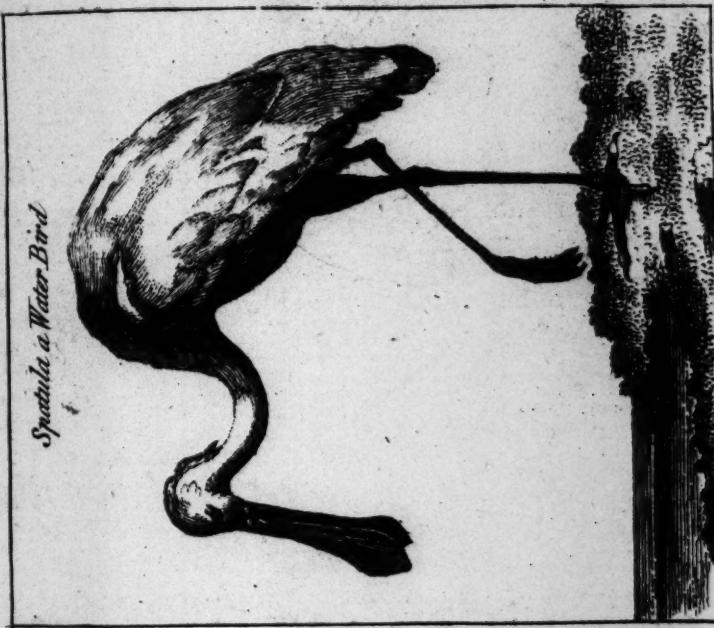


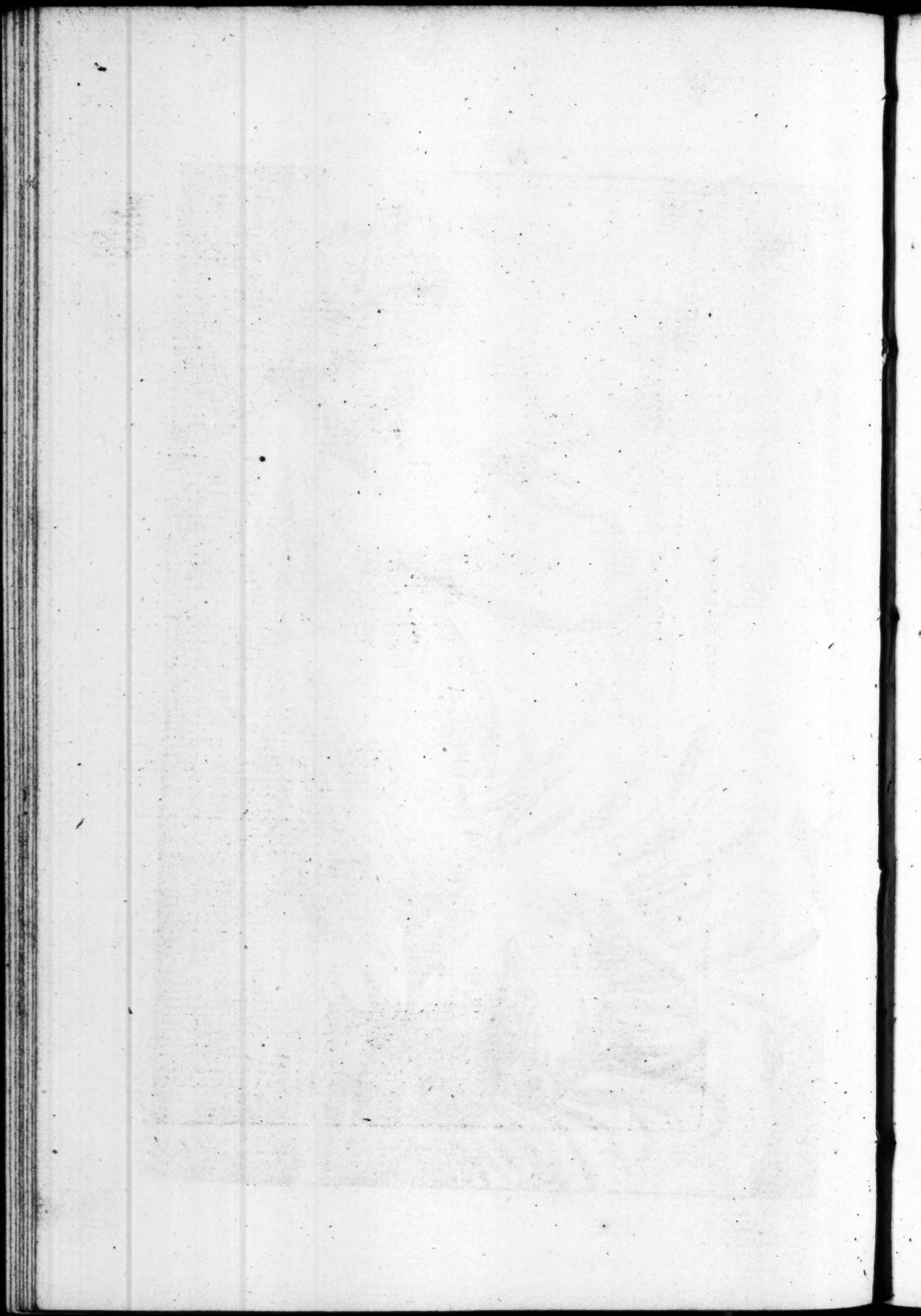
Dromel of Numidia



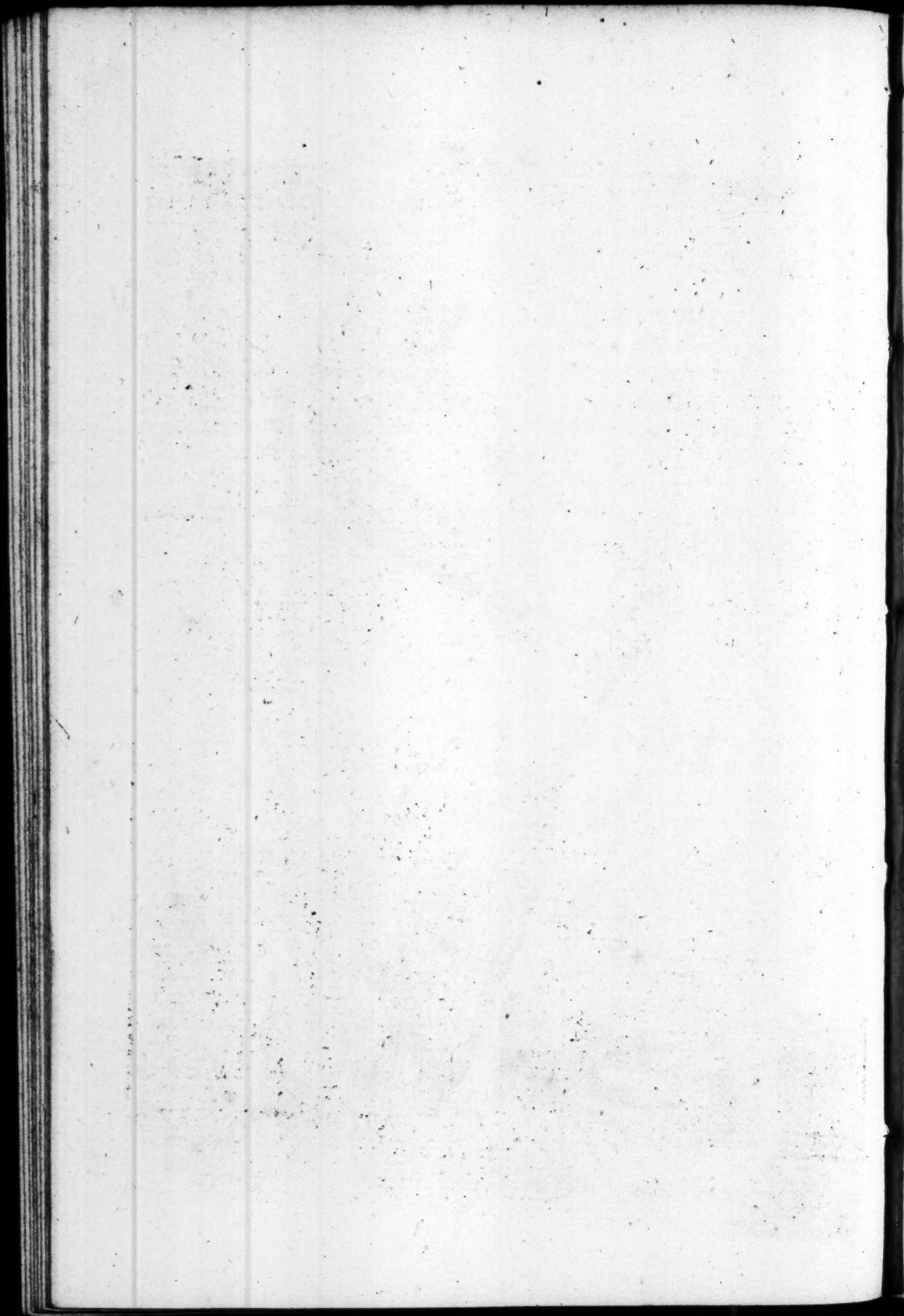


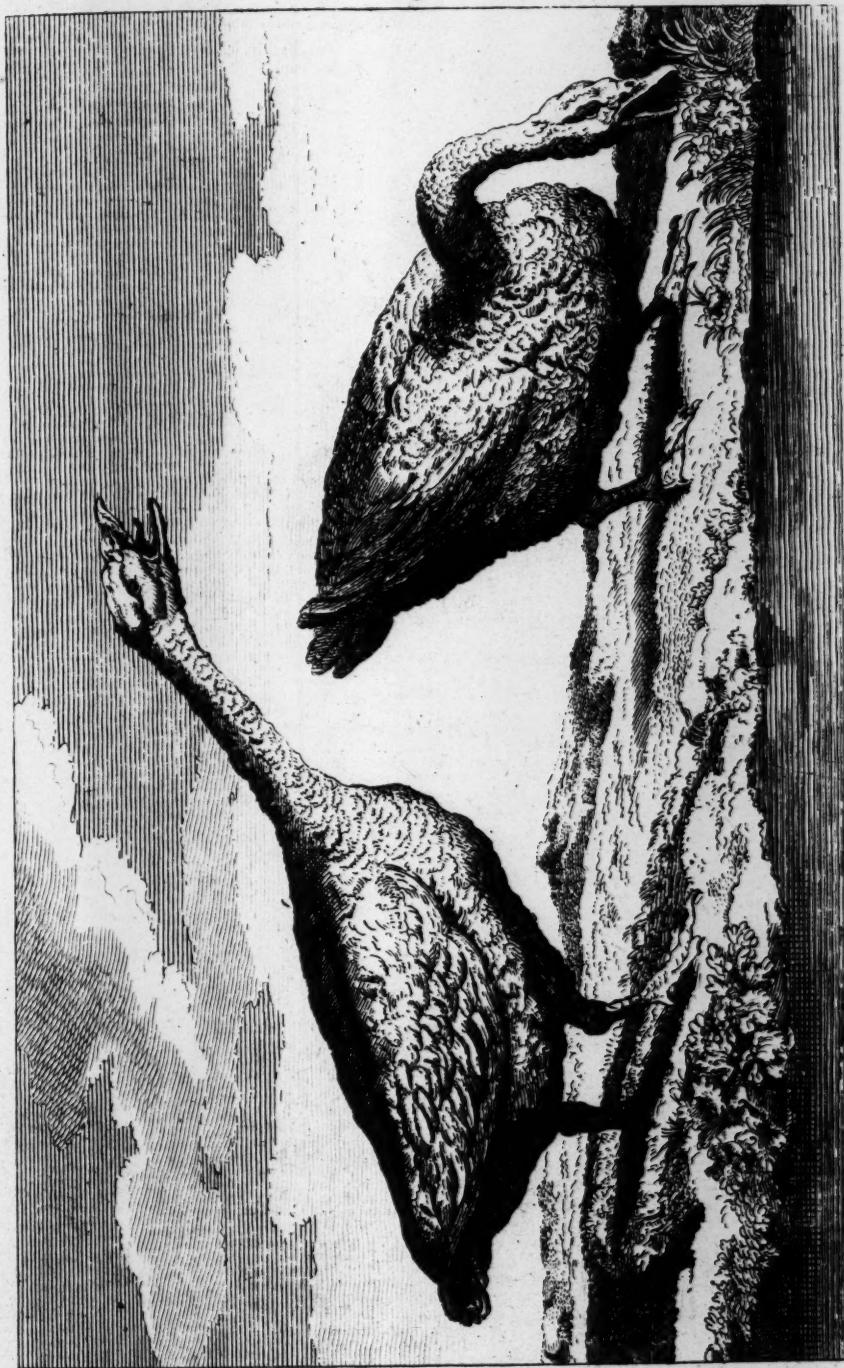
Spatula a Water Bird

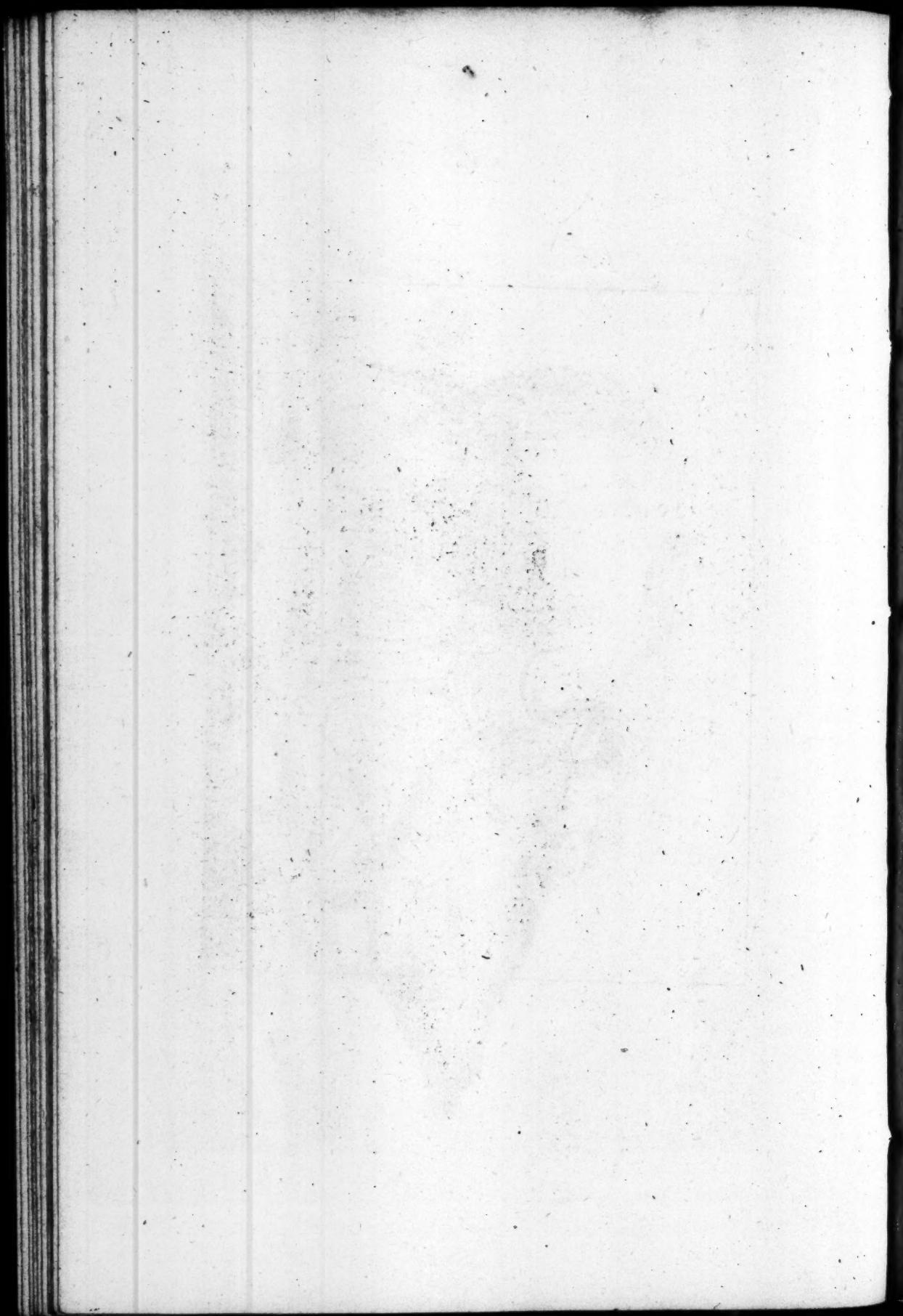










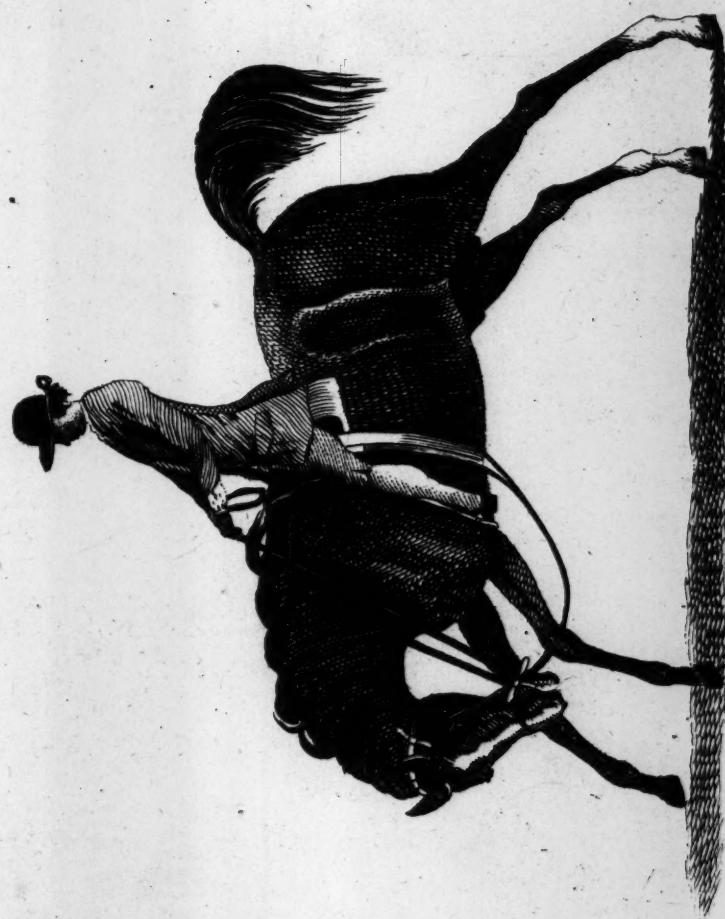


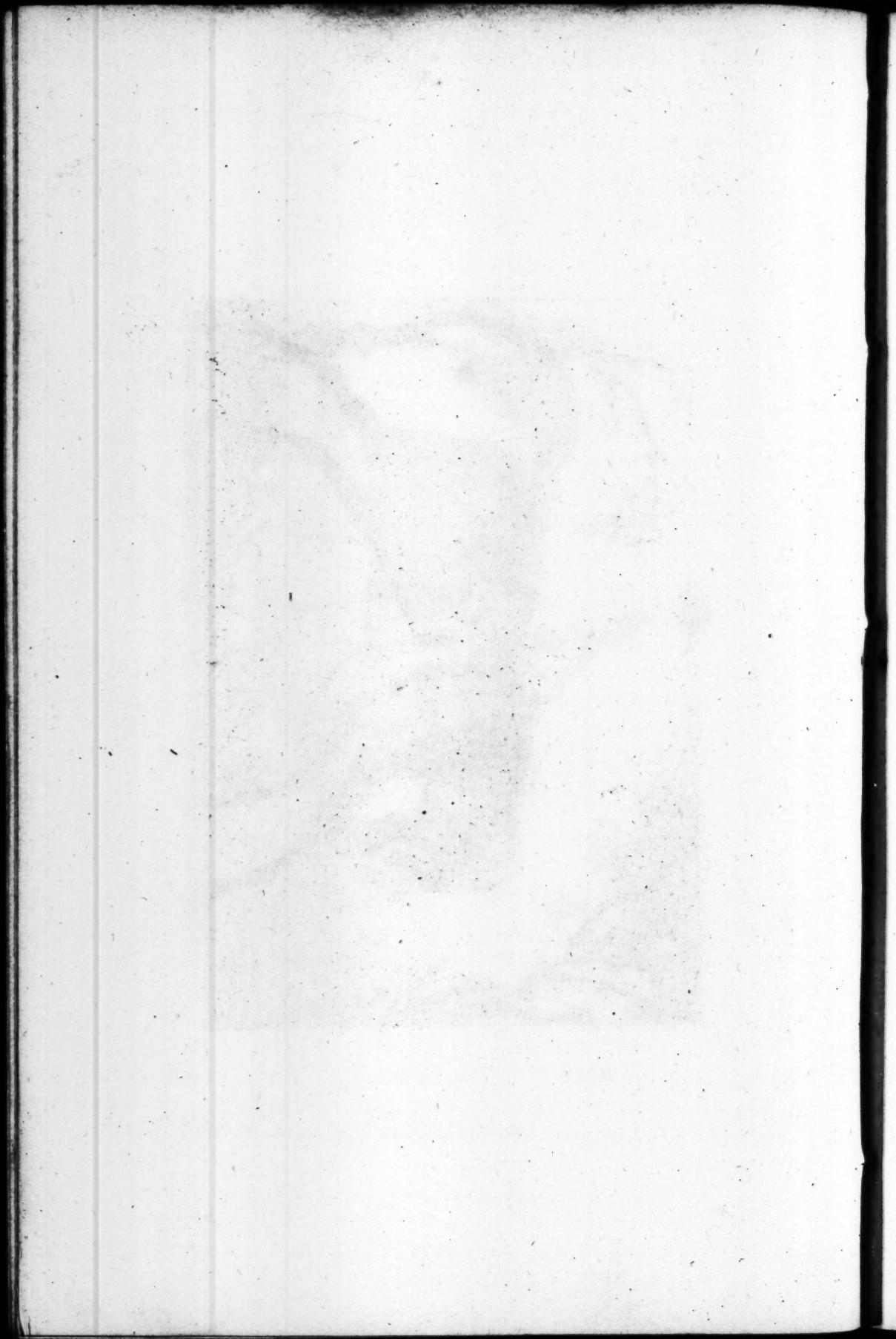




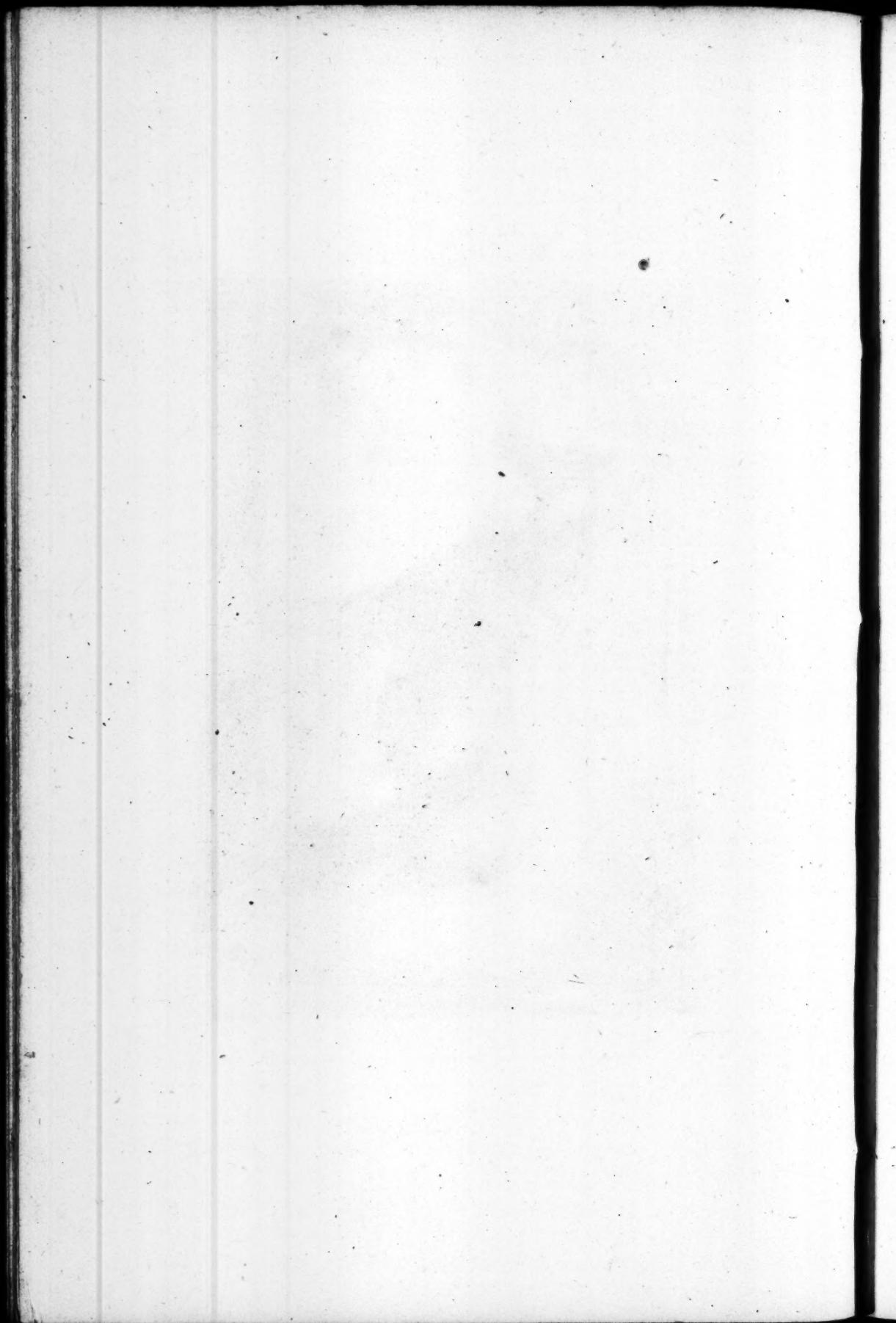






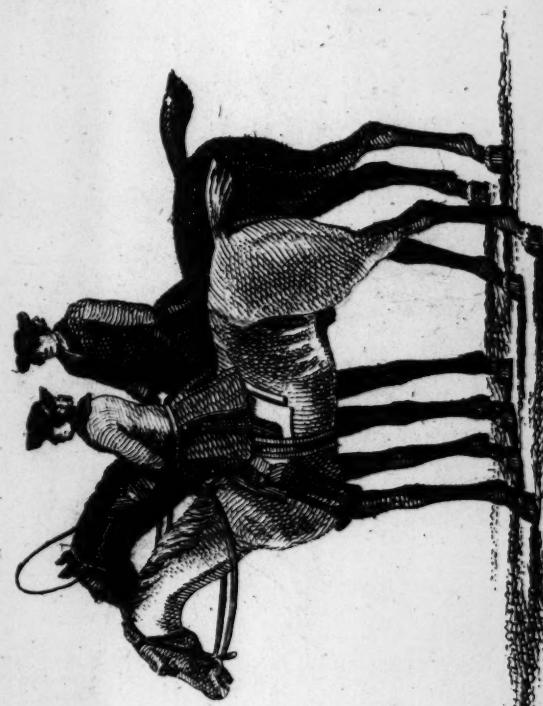


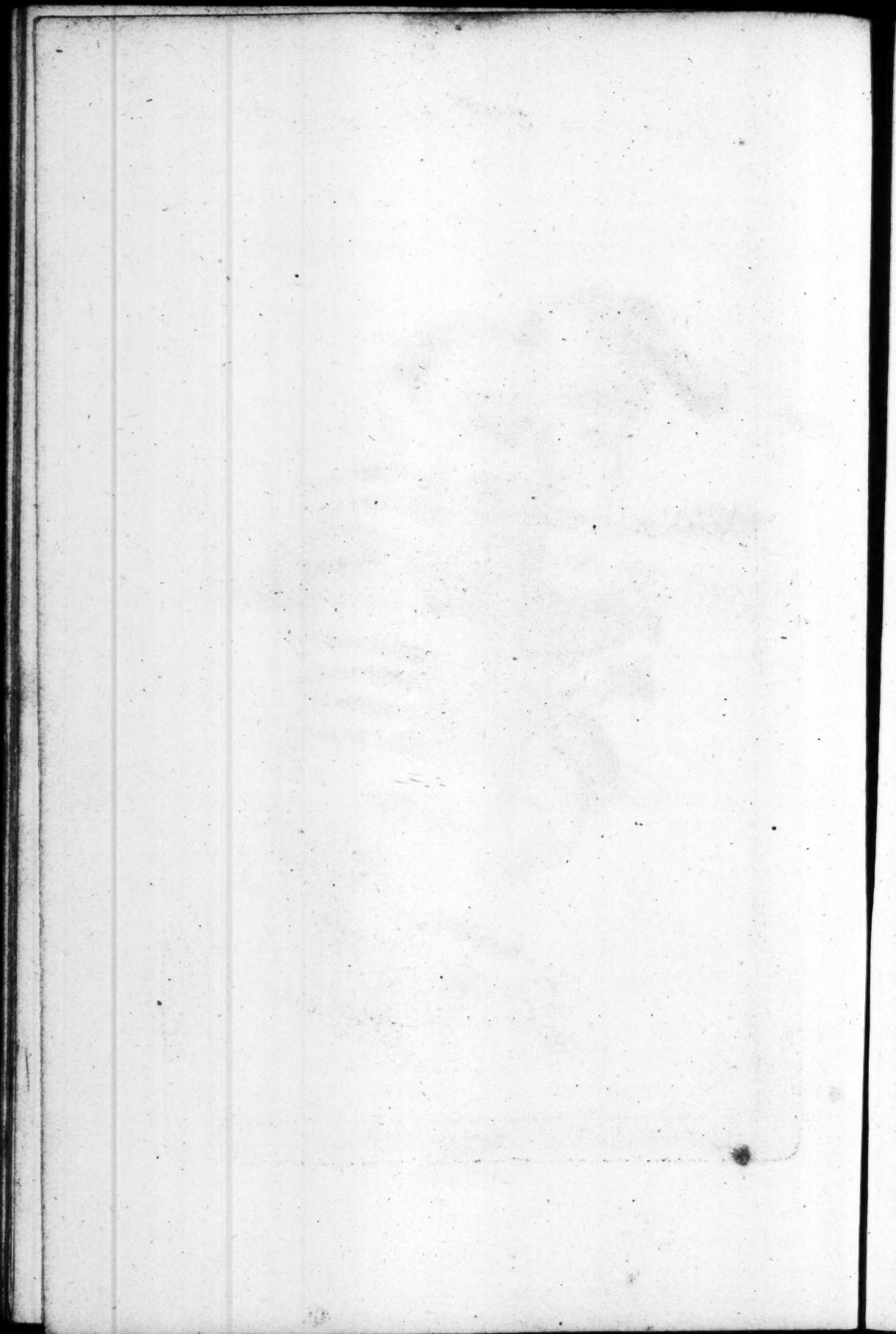


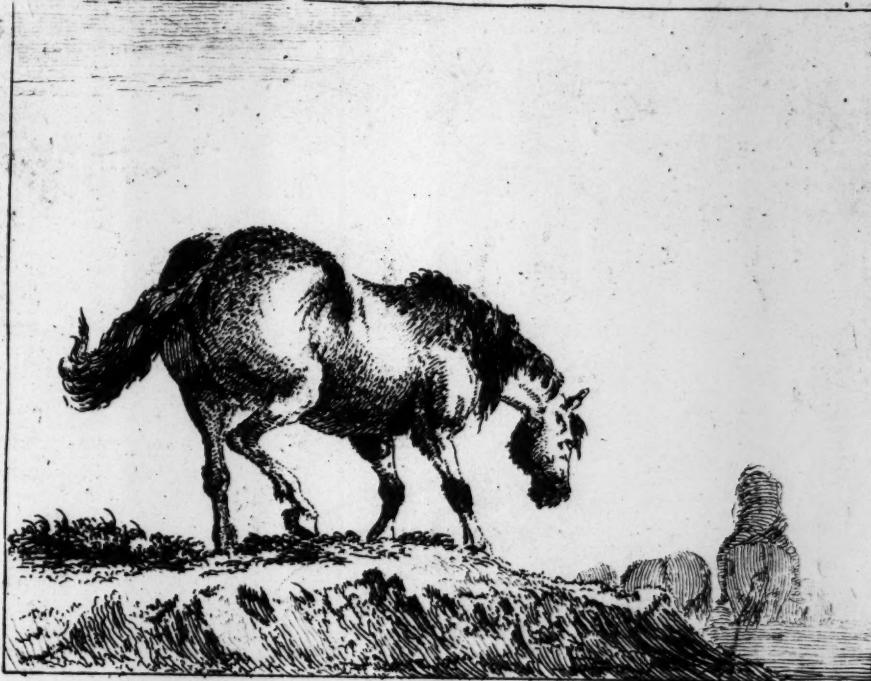












Dolci Bella Sculp.







